

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Thirty-second Year—Number Four

CHICAGO, U. S. A., MARCH 1, 1941

Subscription \$1.50 a Year—15 Cents a Copy

## OPEN KIMBALL ORGAN IN MICHIGAN CHURCH

### THREE-MANUAL AT HOLLAND

Specification of Instrument in Trinity  
Reformed Church — Alle D.  
Zuidema of Detroit Plays  
the Dedictory Recital.

The W. W. Kimball Company has built a three-manual organ for Trinity Reformed Church at Holland, Mich., and the instrument was dedicated on the evening of Feb. 3 with a recital by Dr. Alle D. Zuidema, the Detroit organist. Purchase of the organ was made possible by a gift from the estate of Mrs. Frank Van Ark, a member of the church. The organ has a total of 1,500 pipes and twenty-one chimes, distributed among twenty-three stops. The stop specification is as follows:

#### GREAT.

Open Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Octave Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Chimes, 21 tubes.  
Tremolo.

#### SWELL.

Echo Lieblich, 16 ft., 12 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Flute d'Amour, 4 ft., 12 pipes.  
Nazard, 2½ ft., 61 notes.  
Flageolet, 2 ft., 61 notes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

#### CHOIR.

English Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Lieblich Flöte, 4 ft., 73 pipes.  
Dulcet, 4 ft., 12 pipes.  
Dolce Twelfth, 2½ ft., 61 notes.  
Dolce Fifteenth, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL.

Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Echo Lieblich, 16 ft., 61 notes.  
Octave, 8 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Dulciana, 8 ft., 61 notes.  
Stillgedeckt, 8 ft., 61 notes.  
Super Octave, 4 ft., 12 pipes.  
Flute, 4 ft., 12 pipes.  
Chimes.

Dr. Zuidema was assisted by Martha Ortlep, soprano, of Central Church, Chicago, and the choir of Trinity Church. The organ numbers were the following: Suite in F major, Corelli; "Harmonies du Soir," Frysinger; Cantilena, McKinley; "Dawn," Sheldon; "Bells through the Trees," Edmundson; "Romance sans Paroles," Bonnet; "Funeral March and Chant of the Seraphs," Guilman; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Meditation from "Thais," Massenet; "The Bells of Aberdovey," Stewart; Allegretto Grazioso, Holloway; "Hallelujah Chorus" (from "The Messiah"), Handel.

### SOWERBY'S CANTATA TO BE SUNG IN CHICAGO MARCH 18

Leo Sowerby's cantata "Forsaken of Man" will be sung by St. James' choir, under the direction of the composer, on Tuesday evening, March 18, at 8:15, at St. James' Episcopal Church, North Wabash avenue and Huron street, Chicago. This cantata was given its first performance last Good Friday at St. James'. At that time over 1,100 people assembled to hear it. The work is dedicated to the late Bishop George Craig Stewart of the Episcopal diocese of Chicago. The public is invited to attend this service.

## HERBERT C. PEABODY, PROMINENT PITTSBURGH ORGANIST



AFTER A DISTINGUISHED SERVICE of eleven years, Herbert C. Peabody has resigned as organist and choirmaster of the large and prominent Episcopal Church of the Ascension in Pittsburgh, Pa. The appreciation felt by the parish for the work done by Mr. Peabody and for his fine qualities of character has been evidenced in many ways by both of the church's wardens and members of the church. The organ fraternity of Pittsburgh likewise has expressed its deep regret emphatically.

Herbert Peabody is a descendant of an old Salem, Mass., family, which years ago was identified with shipping between Boston and Cape Town, South Africa. A maternal grandfather located in Cape Town, becoming United States consul there, and in that city Herbert was born. When he was 3 years old the family came back to the United States. His uncle was head of the Henry W. Peabody & Co. international interests, and members of both branches of the Peabody family lived in Boston. So when he was 17 years old Herbert began his study of music with various Boston musicians. His organ work was done with Henry M. Dunham and S. B. Whitney. George W. Chadwick was his teacher of composition and conducting.

After some apprentice years in and near Boston Mr. Peabody went to Fitch-

burg, Mass., as organist of Christ Church, an Episcopal church of high musical standards which had previously had a series of English organists. From there he went to the Church of the Ascension in Pittsburgh, where he presided over a fine Skinner organ and had an excellent choir and a reputation for musical services of a high order.

Mr. Peabody is the author of "The Church Service and Its Music" and many articles on church music in *The Churchman* and *The Living Church*, and was a contributor to Philip Hale's department in the *Boston Herald*. He is in the catalogues of the H. W. Gray Company, the Oliver Ditson Company, the White-Smith Company and C. W. Thompson & Co. Until he moved to Pittsburgh he was chairman of church music for Massachusetts in the National Federation of Music Clubs. In 1926 he had charge of the music at the provincial conference of the Protestant Episcopal Church, held at St. Paul's School. Since going to Pittsburgh he has been identified with various church music matters. In 1935 he was dean of the Western Pennsylvania Chapter of the Guild and in 1936, as chairman of the convention committee, was the guiding force in making the A. G. O. national gathering in Pittsburgh a great success. He is also vice-president of the Boyd Musicological Association.

### MAKING ADDITIONS TO FAMED MORMON TABERNACLE ORGAN

The world-famous organ in the Mormon Tabernacle at Salt Lake City, Utah, which has been heard by thousands of visitors every year, is undergoing several tonal changes and improvements, together with a thorough cleaning. The work, to be completed late this month, is intended to increase the color and brilliancy of the instrument.

The new pipe-work is from the Austin factory and is according to specifications by J. B. Jamison, representative of Austin Organs, Inc. This new work is as follows:

Great organ—Twelfth, 2½ ft.; mixture, 3 rks.; fourteenth, 5 rks., and octave, 4 ft.

Swell organ—Trompette, 8 ft., and sesquialtera, 5 rks.

Choir organ—Nazard, 2½ ft.; tierce, 1½ ft., and fugara, 4 ft.

Pedal organ—Octave, 8 ft.; super octave, 4 ft.; flute, 4 ft., and mixture, 4 rks.

All the reeds in the organ have just

been revoiced by James H. Nuttall of Glendale, Cal. This work was done at the tabernacle. The installation of pipes is being made by the tabernacle maintenance men, John J. Toronto and George Barzee.

### RECITAL BY DORA POTEET IN EVANSTON CHURCH MARCH 16

Miss Dora Poteet has been engaged for a recital at the First Presbyterian Church of Evanston Sunday afternoon, March 16, at 4 o'clock, when she will play the new organ presented to that church by Dr. and Mrs. William H. Barnes. The recital is under the auspices of the Illinois Chapter, A.G.O. The public is invited by the chapter and by the church.

Miss Poteet, whose work as a recitalist and a teacher has made her known far beyond the limits of Dallas, Tex., her home city, gave a recital at the convention of the A.G.O. in Pittsburgh several years ago and at that time won great praise for her work from a critical audience.

## WILKES-BARRE ORGAN WILL BE REMODELED

### MANY ADDITIONS PROVIDED

Ernest M. Skinner Company to Build  
New Console and Make Extensive  
Tonal Changes in Four-Manual  
at First Methodist Church.

The task of reconstruction entrusted to the Ernest M. Skinner & Son Company of Methuen, Mass., by the First Methodist Church of Wilkes-Barre, Pa., will provide that church with a four-manual instrument practically new in tonal design, enlarged in resources and equipped with an entirely new console of the latest type, as well as new reservoirs, etc. The contract was awarded in February and provides for extensive work, as shown in the subjoined stop scheme:

#### GREAT ORGAN.

Double Open Diapason (softened), 16 ft., 61 pipes.  
Open Diapason I, 8 ft., 61 pipes.  
Open Diapason II (new), 8 ft., 61 pipes.  
Principal Flute (new), 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
\*Clarabella, 8 ft., 61 pipes.  
\*Gedeckt, 8 ft., 61 pipes.  
\*Flute Celeste, 8 ft., 61 pipes.  
\*Viole Aetheria, 8 ft., 61 pipes.  
\*Vox Angelica, 8 ft., 61 pipes.  
\*Fern Flöte, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Principal (new), 4 ft., 61 pipes.  
Hohl Flöte, 4 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Mixture (to be revoiced), 3 rks., 183 pipes.  
Trumpet (revoiced), 8 ft., 61 pipes.

#### \*From Antiphonal.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Salicional (revoiced), 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Voix Celeste (new bass and revoiced), 8 ft., 73 pipes.  
Flauto Dolce (new), 8 ft., 73 pipes.  
Flute Celeste (new), 8 ft., 61 pipes.  
Flute Harmonica, 4 ft., 73 pipes.  
Gemshorn (softened), 4 ft., 73 pipes.  
Fifteenth (on new chest), 2 ft., 61 pipes.  
Mixture (on new chest), 5 rks., 305 pipes.  
Cornopean (revoiced), 8 ft., 73 pipes.  
Cor d'Amour (new), 8 ft., 73 pipes.  
Vox Humana (revoiced), 8 ft., 61 pipes.  
Tremolo.

#### CHOIR ORGAN.

Geigen Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Kleiner Erzähler (new), 8 ft., 73 pipes.  
Erzähler Celeste (new), 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet (new bass), 8 ft., 73 pipes.  
Harp, 61 bars.  
Celesta (new).  
Tremolo.

#### ANTIPHONAL.

Present organ to be wired to new console.

Lieblich Gedeckt, 16 ft.  
English Diapason, 8 ft.  
Gedeckt, 8 ft.  
Clarabella, 8 ft.  
Flute Celeste, 8 ft.  
Viola Aetheria, 8 ft.  
Vox Angelica, 8 ft.  
Fern Flöte, 4 ft.  
Tuba, 8 ft.  
French Horn, 8 ft.  
Musette, 8 ft.  
Vox Humana, 8 ft.  
Chimes.  
Tremolo.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gemshorn (new), 16 ft., 32 pipes.  
Metal Octave (new pipes), 8 ft., 32 pipes.  
Principal (new), 8 ft., 12 pipes.  
Flute, 8 ft., 32 pipes.  
Quinte (new), 5½ ft., 7 pipes.  
Mixture (new), 5 rks., 150 pipes.  
Trombone (new), 16 ft., 32 pipes.

The present bellows are to be discarded and individual reservoirs will be provided for each manual. New tremolos and new

swell engines are to replace the present engines and tremolos in the swell and choir organs. The present swell shades will be refitted with beveled edges. Key and pedal action mechanisms are to be entirely replaced with new electro-pneumatic mechanisms throughout. All contacts are to be of silver. The console is to have ivory knobs and keys with triple-thickness ivory, permitting rounded edges. James Harrison is the organist of the Wilkes-Barre church. The organ is to be completed in August.

#### PITTSBURGH TO HONOR GAUL WITH CONCERT OF HIS WORKS

Pittsburgh is to pay a communitywide tribute to an organist, composer, critic and conductor of whom it is proud when a Harvey B. Gaul festival will mark his sixtieth birthday. A concert is to take place March 28 in the city's great center of culture, Carnegie Music Hall. This concert is being arranged by a committee which is preparing a program of Dr. Gaul's compositions by representative soloists and musical organizations with which he has been associated. After the concert there will be a reception in the ballroom of the Schenley Hotel. The proceeds from the concert will be used to establish a Harvey Gaul scholarship fund, which will be administered by the Pennsylvania Federation of Music Clubs, thus providing for the perpetuation of his name.

The concert program will include the singing of anthems by the boy choir of Calvary Church, of which Dr. Gaul is organist and choirmaster, and numbers by a Jewish chorus, by a Negro chorus, by the Tuesday Musical Club chorus of women, by the Foster Singers and by the Chamber of Commerce male chorus, and a massed chorus will sing "I Hear America Singing." This chorus includes the organizations mentioned, plus a choir of 100 high school students and the Savoyards (opera group), accompanied by the Civic Orchestra.

#### IRVING GINGRICH, CHICAGO ORGANIST AND TEACHER, DIES

Irving Gingrich, for many years an active teacher and organist in Chicago, died suddenly Feb. 2 at his home on Belden avenue of a heart attack. Mr. Gingrich, who was a member of the Illinois Chapter of the American Guild of Organists, had attended the dinner and meeting of the chapter Jan. 27 at the Fourth Presbyterian Church and at that time was in his usual health.

Mr. Gingrich was born sixty-five years ago in South Bend, Ind. At the time of his death he was professor of theory at the De Paul University School of Music. He was one of the founders of this school. Mr. Gingrich composed approximately forty vocal solos, anthems and songs for grade schools, and an operetta with orchestral accompaniment. He is survived by his widow, Mrs. Edith S. Gingrich.

Funeral services were held Feb. 4 in a chapel on North Clark street of which Mr. Gingrich had been organist for a number of years and burial was at South Bend.

#### M'AMIS ON RECITAL TOUR PLAYS IN TEXAS AND FLORIDA

Hugh McAmis, the New York organist, has been on a recital tour in the South and West that took him as far as his old stamping-ground in Texas in February, with a period of rest and touring in Mexico as an interlude. Mr. McAmis describes Mexico as the land "where sunshine spends the winter." The February engagements included recitals in the following places:

Feb. 4—First Presbyterian Church, Kilgore, Tex.

Feb. 7—First Methodist Church, Terrell, Tex.

Feb. 11—First Baptist Church, Tyler, Tex.

Feb. 20—College of the Incarnate Word, San Antonio, Tex.

Feb. 25—First Presbyterian Church, Laurel, Miss.

Feb. 28—"Coral Crest," Hobe Sound, Fla.

Before starting on the tour Mr. McAmis was heard Jan. 20 at the Huske Memorial in Great Neck, Long Island, N. Y., and in private recitals Jan. 24 at "Villa Freba," Kings Point, Long Island, and Jan. 29 at Conyngham, Pa.

#### WICKS WINS CONTRACT FOR ORGAN IN ST. LOUIS

##### DESIGN FOR THREE-MANUAL

New Instrument for Our Lady of Sorrows Church to Be Installed by Easter—All Except Two Stops on Four-Inch Wind.

Msgr. Bernard S. A. Stolte, pastor of Our Lady of Sorrows Church, St. Louis, Mo., has signed a contract with the Wicks Organ Company to build a three-manual organ to the following specifications:

##### GREAT ORGAN.

1. Open Diapason, 16 ft., 85 pipes.
2. Open Diapason (large scale), 8 ft., 73 pipes.
3. Second Open Diapason (from No. 1), 8 ft., 73 notes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Melodia (from Choir), 8 ft., 73 notes.
6. Viola, 8 ft., 73 pipes.
7. Gemshorn, 8 ft., 85 pipes.
8. Octave, 4 ft., 73 pipes.
9. Flute (from Melodia), 4 ft., 73 notes.
10. Gemshorn (from No. 7), 4 ft., 73 notes.
11. Twelfth, 2½ ft., 61 pipes.
12. Fifteenth, 2 ft., 61 pipes.
13. Mixture, 3 rks., 183 pipes.
14. Tuba (4½-inch scale, hooded), 8 ft., 73 pipes.

##### SWELL ORGAN.

15. Lieblich Gedeckt, 16 ft., 97 pipes.
16. Open Diapason, 8 ft., 73 pipes.
17. Stopped Flute, 8 ft., 73 notes.
18. Salicional, 8 ft., 85 pipes.
19. Voix Celeste, 8 ft., 61 pipes.
20. Muted Viol, 8 ft., 73 pipes.
21. Flute d'Amour (from No. 15), 4 ft., 73 notes.
22. Violina (from No. 18), 4 ft., 73 notes.
23. Nazard (from No. 15), 2½ ft., 61 notes.
24. Piccolo (from No. 15), 2 ft., 61 notes.
25. Plein Jeu, 4 rks., 244 pipes.
26. Cornopean (4-inch scale), 8 ft., 73 pipes.
27. English Horn, 8 ft., 73 pipes.

##### CHOIR ORGAN.

28. Dulciana, 16 ft., 12 reeds.
29. Violin Diapason, 8 ft., 73 pipes.
30. Melodia, 8 ft., 85 pipes.
31. Viola (from Great), 8 ft., 73 notes.
32. Dulciana, 8 ft., 85 pipes.
33. Flute (from No. 30), 4 ft., 73 notes.
34. Dulciana (from No. 32), 4 ft., 61 notes.
35. Dulciana Twelfth (from No. 32), 2½ ft., 61 notes.
36. Dulciana Fifteenth (from No. 32), 2 ft., 61 notes.
37. Clarinet, 8 ft., 73 pipes.

##### PEDAL ORGAN.

38. Open Diapason (large scale wood), 16 ft., 32 pipes.
39. Manual Open Diapason, 16 ft., 32 notes.
40. Bourdon, 16 ft., 32 pipes.
41. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
42. Dulciana (from Choir), 16 ft., 32 notes.
43. Octave (No. 38 extended), 8 ft., 12 pipes.
44. Bass Flute (from No. 4), 8 ft., 32 notes.
45. Cello (from No. 6), 8 ft., 32 notes.
46. Flauto Dolce (from No. 15), 8 ft., 32 notes.
47. Trombone (No. 14 extended), 16 ft., 12 pipes.

The entire organ is to be on four-inch wind except the great tuba and pedal trombone, which will be on six-inch wind. Our Lady of Sorrows is ranked as one of the finest churches in St. Louis.

##### Won by Maitland's Pupil.

Paul Wagner, an artist pupil of Dr. Rollo F. Maitland, this year won an award in the organ activities of the Cultural Olympics, an arts program carried on by the University of Pennsylvania. This is the second year Mr. Wagner, who is organist of the Temple Baptist Church, Philadelphia, has won a Cultural Olympics award, and the fifth year an award in this project has been won by a pupil of Dr. Maitland. Another of his pupils, Mary Story, received an "A" mark for organ playing in an examination at the University of Pennsylvania, toward her credits in the music course at this institution. Dr. Maitland is planning a special summer course for organists in fundamental technique service playing, repertoire and memorization.

The death at Harlan, Iowa, of Miss Mae Harris late in December ended an outstanding career of devoted service. For forty years Miss Harris served continuously as organist of the Harlan Congregational Church.

#### DR. FRANK W. ASPER



FRANK W. ASPER ON LONG TOUR  
OF SOUTH AND SOUTHWEST

Dr. Frank W. Asper, who is heard by thousands of Salt Lake City people and tourists every year in his recitals on the great organ in the Mormon Tabernacle, is being heard all across the country this winter. Starting with Arizona in the middle of January, he has swung through the South, including Texas, Louisiana and Mississippi, and during the latter half of February played in Florida. In March he will be in Oklahoma and Texas. The following is his schedule as far as arranged, showing the extent of his latest tour:

- Jan. 17—Phoenix, Ariz., Third L. D. S. Ward.
- Jan. 19—St. John's, Ariz., First L. D. S. Ward.
- Jan. 23—Carlsbad, N. Mex., First Presbyterian Church.
- Jan. 24—Hobbs, N. Mex., First Baptist.
- Jan. 27—San Angelo, Tex., First Methodist Church.
- Jan. 30—Wichita Falls, Tex., First Baptist.
- Jan. 31—Vernon, Tex., First Methodist.
- Feb. 1—Cleburne, Tex., First Methodist.
- Feb. 3—Waco, Tex., Baylor University.
- Feb. 4—Temple, Tex.
- Feb. 6—San Antonio, Tex., Municipal Auditorium.
- Feb. 7—Lufkin, Tex.
- Feb. 9—Shreveport, La.
- Feb. 10—Jackson, Miss., First Baptist Church.
- Feb. 14—Meridian, Miss.
- Feb. 17—Gainesville, Fla., University of Florida.
- Feb. 19—Winter Park, Fla., Rollins College.
- Feb. 23—Miami, Fla., Scottish Rite Auditorium.
- Feb. 25—Jacksonville, Fla.
- Feb. 27—High Point, N. C., Wesley Memorial Church.
- March 6—Tulsa, Okla.
- March 9—Tulsa, Tex., First Baptist Church.
- March 10—Amarillo, Tex., Amarillo College.

Dr. Asper presents varied programs that make an appeal to his audiences, as they do in Salt Lake City. At Wichita Falls his list of offerings included: Introduction and Trumpet Tune, Greene (1695-1755); "At Thy Feet," Bach; Prelude and Fugue in A minor, Bach; Intermezzo, Callaerts; Aria from Tenth Concerto, Handel; Tone Poem, "Finlandia," Sibelius; "Swing Low, Sweet Chariot," Spiritual; Toccata from Fifth Symphony, Widor.

##### Festival at Juniata College.

On April 5 and 6 a fine arts festival will be held at Juniata College, Huntingdon, Pa. The vesper service Sunday, April 6, will be the final program of this festival and will be presented by the music department. Both the *a cappella* choir, under the direction of Professor Charles L. Rowland, and the violin choir, under the direction of Lucille Rice Jones, will appear. The organist, W. William Wagner, will present the following Easter music written for the organ: Paraphrase on the Easter Hymn "St. Kevin," Russell H. Miles; "Easter Morning with the Pennsylvania Moravians," Harvey B. Gaul; "Easter Morning on Mount Rubidoux," Harvey B. Gaul; "Christus Resurrexit," Ravanello; "Suite Gothique," Boellmann; "Hallelujah Chorus," from "The Messiah," Handel.

#### IN THIS MONTH'S ISSUE

How an organ company executive became interested in building of instruments after devoting early life to banking, accounting and management of steel works forms a captivating story.

Annual meeting of the Hymn Society of America is held in New York and Dr. Henry Wilder Foote is elected president.

New music for Easter and other publications are reviewed by Dr. Harold W. Thompson.

Superfluous cipher in a salary offer—not an organ—forty years ago led to interesting career of Kentucky organist.

Three-manual Kimball organ is dedicated in Trinity Reformed Church at Holland, Mich.

Recital pages show activity of organists in every part of the country in presenting programs.

#### THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 306 South Wabash avenue, Chicago, Ill.

Mrs. Clarence Dickinson addressed a union meeting of the churches and synagogues of Nutley, N. J., Sunday evening, Feb. 2, in the high school auditorium, on "Music and Worship." Illustrations were sung by the combined choirs, numbering about 150, accompanied by the civic orchestra.

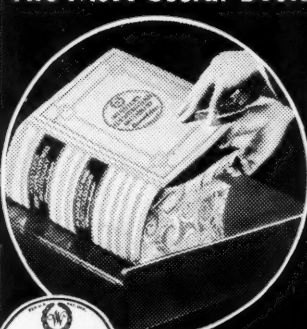
#### Juilliard Summer School of the Juilliard School Of Music Organ Department Hugh Porter

Organ instruction, repertoire, choral music and accompanying.

For catalogue address

120 Claremont Avenue  
New York, N. Y.

#### The Most Useful Book



WEBSTER'S  
NEW INTERNATIONAL  
DICTIONARY  
Second Edition

FOR YOUR HOME, for you and your children, this big unabridged dictionary is a daily question-answerer. "Look it up in the Merriam-Webster" and you consult "The Supreme Authority". FOR YOUR OFFICE, this new Merriam-Webster is the court of final appeal on the spelling, pronunciation, meaning, and use of words.

SEE THIS NEW WORK at your bookdealer's or write for descriptive pamphlet to G. & C. Merriam Co., Dep't 13, Springfield, Mass.

WEBSTER'S  
NEW INTERNATIONAL  
DICTIONARY Second Edition



## Elmore and Egerton Play for Casavant Society in Montreal

By GEORGE M. BREWER

The Montreal Casavant Society held its third organ recital of the season Feb. 13, in Trinity Memorial Church. The player was to have been Carl Weinrich. Due to his sudden illness it was necessary to make a change and Robert Elmore filled the breach. He conformed to the nature of the program by making it all Bach. Without being aware of what Weinrich had planned to play, he found to his surprise that two of the larger works which he himself had chosen were the same as those included on Mr. Weinrich's program. As if this were not enough, he threw in another major composition by way of good measure—the Great D major Prelude and Fugue.

Mr. Elmore arrived in Montreal the morning of the recital, had a limited time at the organ, and yet played that evening with consummate ease and surprising familiarity with the instrument. It is true that some of the softer effects were occasionally obscured by reason of the peculiarities of the building, a matter that could easily have been rectified if circumstances had not curtailed his time of preparation. One felt throughout the recital that here was a musician, or what might perhaps be described as an "organist plus," and it is the "plus" that counts for so much. Mr. Elmore obviously appreciates the curve of a rich melody and is not ashamed to let it sing. He also has learned the secret of good accompaniment, with the result that his polyphonic background reaches out to the solo voice with the degree of inevitability of cooperation that indicates true artistry. This was strikingly evident in his treatment of the chorale preludes on his program.

Impeccable in technique and resourceful in any emergency (at least two of which occurred in the course of the evening), Mr. Elmore gave ample proof of his artistry. The complete program was as follows: Prelude and Fugue in E minor ("The Cathedral"); Concerto in E flat major (Allegro and Gigue); Prelude and Fugue in D major; Toccata, Adagio and Fugue in C major; Chorale Preludes, "Nun komm, der Heiden Heiland," "In dulci Jubilo" and "Christ lag in Todesbanden"; Passacaglia and Fugue in C minor.

The second recital in the 1940-41 series of the Casavant Society took place in Trinity Memorial Church (Anglican) Jan. 16. The recitalist was the organist of the church, well known to Montreal as an organist, choir trainer and lecturer in McGill University Conservatorium of Music—Dr. Arthur Egerton. One has learned to expect from Dr. Egerton programs displaying catholicity of taste and arranged so as never to offend key relationship or violate dramatic and aesthetic principles. In this particular recital both in choice of numbers and in rendition imagination balanced scholarship.

The recital opened with a stately and devout presentation of Bach's "Come, Holy Ghost," in which the chorale phrases formed a magnificent introduction to an evening of great music mag-

HERBERT RALPH WARD



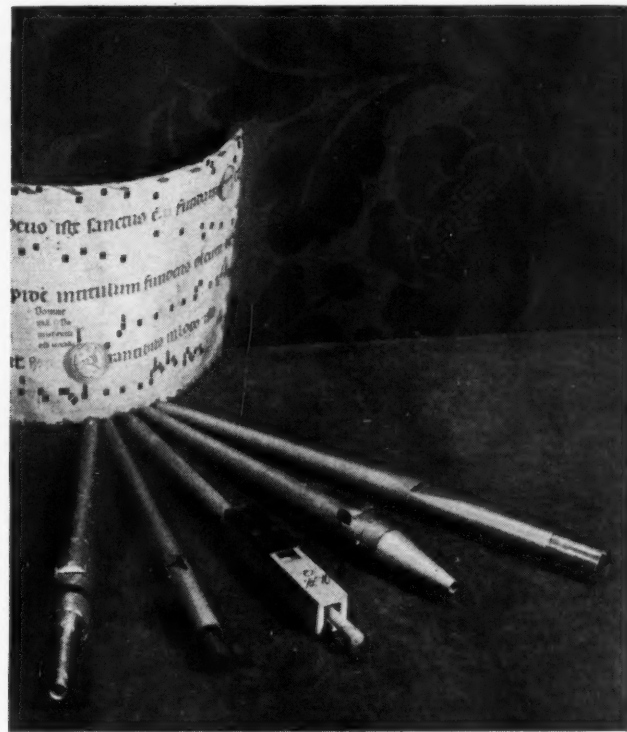
HERBERT RALPH WARD, organist of Trinity Cathedral, Trenton, N. J., will give a series of Lenten organ recitals in the Bishop Urban Memorial Chapel of the cathedral on Sunday afternoons at 5:45 o'clock, beginning March 2. On Easter Day, in the same chapel, there will be given an Easter musicale consisting of violin, cello, harp, organ and vocal numbers in solo and ensemble.

nificently played. Nuance logically used, particularly as regards diminuendo, drew attention to the architectural beauty of the B minor Fugue on a theme by Corelli. The seventeenth and early eighteenth centuries were represented by the two masters of England and France, who were made to appear in their true character as veritable giants. Although the organ is almost devoid of mutation stops, Dr. Egerton by adroit planning simulated the recognized effects peculiar to this music and explored every region of the organ in a manner that gave credit to scholarship and artistry.

The following was the complete program: Chorale Preludes, "Come, Holy Ghost" and "In Thee Is Joy," Bach; Fugue in B minor on a Theme by Corelli, Bach; Prelude and Fugue in G, Purcell; Chaconne, Purcell; Fugue on the Kyrie, Couperin; "Passecaille," Couperin; "Nunc Dimittis" on Genevan Psalter tune, C. Wood; Prelude on "Ye Boundless Realms of Joy," Parry; Prelude on the Welsh tune "Rhosymedre," Vaughan Williams; Prelude on "Ander-nach," Willan; Four Versets on the Hymn "Ave Maris Stella," Dupré; Chorale from "Symphonie Romane," Widor; "Lux Fulgebit" (from "Opus Sacrum"), de Maleingreau; Toccata from Sonata in C, Rheinberger.

### Death of Miss Hammons' Mother.

Word comes from Dallas, Tex., of the death in January of Mrs. E. W. Hammons, mother of Miss Katherine Hammons. Miss Hammons has the sympathy of all of the organ fraternity, and especially of the Texas Chapter of the A.G. O., in which she has been active for a number of years.



## CREDO

The Aeolian-Skinner Company has never built a "Baroque Organ". Each instrument that we have constructed, following the old lines, has been a modern application of the principles involved. True, the Company has been one of the leaders in the return to the use of certain valuable ideas from the seventeenth and eighteenth centuries—but always these ideas have been adapted for use in our twentieth century.

In America we (builders and organists alike) suffered from the results of misplaced enthusiasm following the wide application of electric action. Our preoccupation with the new action and its wide horizon of almost limitless flexibility made us overlook for the time that the end should always have been TONE.

The Aeolian-Skinner Company believes that the action should be regarded as an essential tool. It has developed into a reliable one. Further improvement must be made in the direction of tone. We must retrace our steps to retrieve those tonal ideas (some of which have fallen into disuse) which are helpful to our further progress. In so doing we look ever forward. Why not let us help you with your organ problems.

## AEOLIAN-SKINNER ORGAN COMPANY, Inc.

G. DONALD HARRISON, President  
WILLIAM E. ZEUCH, Vice-President

Factory and Head Office  
BOSTON, MASS.

## GUILMANT ORGAN SCHOOL

WILLARD IRVING NEVINS,  
DIRECTOR

### SUMMER COURSE

July 8 to August 8

For Information Write

12 West Twelfth Street, New York

# FOUR-MANUAL BOUGHT BY CHURCH IN CHICAGO

## DESIGN FOR HOPE LUTHERAN

Specification of Instrument with Solo Division That Is to Be Built by the Wangerin Company for South Side Parish.

Hope Lutheran Church, Chicago, situated at Washtenaw avenue and Sixty-fourth street, has awarded the contract for a four-manual organ to the Wangerin Organ Company of Milwaukee. The organist of this church is the Rev. O. Rauschelbach. Installation of the instrument is to be completed by Sept. 15. The following stop specification shows the resources of the organ:

### GREAT ORGAN.

Diapason, 8 ft., 85 pipes.  
Doppel Flöte, 8 ft., 85 pipes.  
Octave, 4 ft., 73 notes.  
Flute, 4 ft., 73 notes.  
Mixture, 3 rks., 183 pipes.  
Trumpet, 8 ft., 85 pipes.  
Clarion, 4 ft., 73 notes.  
Chimes, 25 tubes.  
Ancillary Diapason (T.C.), 8 ft., 49 pipes.

### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Violin Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste (T.C.), 8 ft., 61 pipes.  
Geigen Octave, 4 ft., 61 pipes.  
Flute d'Amour, 4 ft., 12 pipes.  
Piccolo, 2 ft., 61 notes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Harp.

### CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Spitz Flöte, 8 ft., 73 pipes.  
Dulciana, 8 ft., 61 pipes.  
Waldflöte, 4 ft., 61 notes.  
Spitz Flöte, 4 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.

### SOLO ORGAN.

Gross Gedeckt, 8 ft., 85 pipes.  
Violin, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Flute, 4 ft., 73 notes.  
Nazard, 2 1/2 ft., 61 notes.  
Flautino, 2 ft., 61 notes.

### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Sub Bass, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Major Flute, 8 ft., 32 notes.  
Flauto Dolce, 8 ft., 12 pipes.  
Cello, 8 ft., 32 notes.  
Trumpet, 16 ft., 12 pipes.  
Trumpet, 8 ft., 32 notes.  
Chimes, 25 notes.

## SOWERBY PAPER AND WORKS HEARD BY VAN DUSEN CLUB

A large number of Van Dusen Organ Club members, as well as friends, heard Dr. Leo Sowerby Jan. 28 give his paper entitled "Ideals in Church Music." He traced the origin and progress of church music from the early plain-song, through the Reformation period, up to the highly mystical but devotional music of the Russian composers. Dr. Sowerby explained that there was a definite lack of progress in many churches because the musician in charge did not have the broad background and training which enabled him to interpret the music of all times and, therefore, performed inferior music which made no demands upon him. He said: "The church fails in its mission if the appreciation of music is not raised to a higher standard."

Dr. Sowerby's paper was supplemented by some of his organ compositions, played by Wilbur Held and Robert Kee. The Madrigal and Air with Variations from the Suite for Organ were interpreted by Mr. Kee, while Mr. Held put a triumphant close to the evening's program by playing the Prelude on a Gregorian Theme and "Comes Autumn Time."

The meeting of the club Feb. 11 was musical as well as social. The organ program consisted of: Toccata from "Suite Gothique," Boellmann (played by Kenneth Parrott); Theme and Variations, Fifth Symphony, Widor (Ralph Waterman); Fugue in C major, Bach (Mrs. Linnea Anderson); Finale from First Symphony, Maquaire (Winston Johnson). Emory L. Gallup was the guest of honor and favored the club with a group of solos, including two move-

## DUBERT DENNIS, OKLAHOMA CITY ORGANIST AND TEACHER



DUBERT DENNIS, ORGANIST of the First Christian Church of Oklahoma City, Okla., and dean of the Oklahoma City Chapter of the A.G.O., is engaged in promoting his ambition to further the cause of good music in the church and takes advantage of every opportunity to introduce first-class organ literature at the services. The church recently bought one of the best record-playing machines on the market and intends to build a complete record library of the finest music (all branches represented). Members of the church will be able through that medium to hear all the masterpieces of music in a new recreational building. In his Guild activities Mr. Dennis and his associates are presenting programs of good organ music to the public and bringing as many of the organ virtuosos as possible to Oklahoma City.

Mr. Dennis began the study of piano at the age of 8 years under Mrs. Lewis C. Lawson. He was graduated in 1928 from the high school at Holdenville, Okla., as valedictorian of his class. He then entered Oklahoma Baptist University, where he continued music study, graduating from that institution with a bachelor of fine arts degree in organ in 1931. The study of organ, piano and theory was carried on there with Paolo Conte. Mr. Dennis' diploma carried the scholastic predicate of *magna cum laude*. Piano study was continued with Charles

Giard at the University of Oklahoma, where Mr. Dennis received his bachelor of arts degree in French in 1932. His graduate work was done at the Eastman School of Music, studying organ with Harold Gleason there, and he received the master of music degree in musicology from the Eastman School of Music in 1939.

In 1927, while a junior in high school, Mr. Dennis won the state piano contest at Norman, Okla., which carried a year's fine arts scholarship with it. During his college years he was engaged in musical activities and toured as accompanist and soloist with the glee clubs of both Oklahoma Baptist University and the University of Oklahoma. He has given organ recitals in many of the Southern cities, played one recital at the Century of Progress fair in Chicago in 1933 and has appeared at regional conventions of the American Guild of Organists in Dallas and Wichita Falls, Tex. Since graduation from college he has been a teacher of organ and piano, maintaining a studio at the present time in Oklahoma City, where he is organist of the First Christian Church. Mr. Dennis has held this position for six years. Previous to this he was at Shawnee, Okla., as director of music of the First Christian Church for three years. He is a member of Phi Mu Alpha music fraternity and of the Pianists' Club of Oklahoma City.

ments from the String Quartet by Jon- gen, transcribed by Lynnwood Farnam. An ancient type of string instrument known as the "psalmodikon" was played by Cora Mae Hebel, soprano; Ella Fur- holmen, alto; Charlotte Sullivan, tenor, and Valborg Goddard, bass. The quartet played three Norwegian chorales as fol- lows: "Aften Sang," "Vinged Skare" and "Kirken den er et Gammelt Hus." Following this program Mrs. Vivian Martin took charge of the get-acquainted games and Miss Miriam Clapp was in charge of the refreshments.

## E. H. WATSON NOW AT GRACE METHODIST IN WILMINGTON

Edward H. Watson, who has been or- ganist at Zion Lutheran Church, Wil- mington, Del., since last spring, has re- signed to become organist of Grace Methodist Church. Mr. Watson began his musical training under Paul Terry, organist of the Cathedral Church of St. John, and studied at the Combs Con- servatory in Philadelphia. He was grad- uated from Temple University. Mr. Watson is instructor in band instruments at the H. Fletcher Brown Vocational High School and accompanist for the Orpheus Club. The organ at Grace Church is a four-manual Haskell which has been completely modernized. The church is one of the largest in Wilming- ton.

### Recitals by Edward Eigenschenk.

Edward Eigenschenk gave a recital Jan. 28 at the First Baptist Church, Water- loo, Iowa, and in January and Feb- ruary was heard in several broadcast organ programs from Loras College, Dubuque. He is also giving a series of

three lecture-recitals for the Van Dusen Organ Club as part of their 1940-41 program. The subjects are: "Organ Works of English Composers," "Organ Works of Italian Composers" and "Chorale Preludes as Treated by German, French and English Composers." On March 1 Mr. Eigenschenk will give a recital for St. Francis' Convent, Dubuque, and March 9 he will give two recitals for the dedication of an organ at the First Methodist Church in Decatur, Ill. Early in April Mr. Eigenschenk will be on tour as soloist with the Loras College Glee Club in Iowa for two weeks.

## BEREA, OHIO, BACH FESTIVAL TAKES PLACE JUNE 6 AND 7

The ninth annual Bach festival at the Baldwin-Wallace Conservatory, Berea, Ohio, will take place Friday and Satur- day, June 6 and 7. There will be four concerts, two on each day, all to be held in the Kulas Musical Arts Building. Each concert will be preceded by chorales played by the brass choir from the tower of Marting Hall for half an hour.

It has been the custom of the Baldwin-Wallace Conservatory to offer one of the four large choral works of Bach on the second day of the festival, and this year the "St. John Passion" will be given. This will be the second complete rendi- tion of the magnificent work, it having been given before on this campus in 1937. In addition there will be five excerpts on Saturday afternoon from the original version of the "St. John Passion," which, as far as is known, have not been sung since 1723. The other important works offered this year are: Suites Numbers 2 and 3, Cantatas Numbers 19, 34, 81 and 106 and the motet "Come, Jesu, Come." Another interesting number on the pro- gram this year will be a part of "The Art of Fugue." The groups participating in the festival are the festival orchestra, the Bach Chorus of 100 voices, the A Cappella Choir of sixty voices and the Madrigalians, a small chorus of twelve young people.

As has been announced, the Baldwin-Wallace Conservatory has been the recipient of a new organ which, it is hoped, will be ready for the festival. The organ is being built in the baroque style and it will be placed in the Kulas chamber music hall, where, it is hoped, frequent Bach recitals may be given.

### New Arrival in Pilcher Family.

From Louisville, Ky., comes the an- nouncement that on Dec. 15 Frances Vir- den Pilcher arrived at the Baptist Hos- pital. She is the daughter of Camille Swan Pilcher and W. E. Pilcher, Jr. Miss Pilcher seems to be very much pleased with this new world.

## "EVERYBODY'S FAVORITE" ORGAN PIECES



E.F.S.  
SERIES  
No.  
11

192  
PAGES  
\$1.00

Invaluable to organists is this music folio comprised of over fifty compositions cover- ing the entire field of organ music arranged and supervised by Prof. H. L. Vibbard, M. M. Teachers, as well as stu- dents, will find this music book extreme- ly useful.

At Your Music Dealer or  
Postpaid Direct from

AMSCO MUSIC PUBLISHING CO.  
1600 Broadway : New York City

## SCHOOL OF SACRED MUSIC UNION THEOLOGICAL SEMINARY

REV. HENRY SLOANE COFFIN, D.D., LL.D., President

CLARENCE DICKINSON, Director

Courses in everything pertaining to the

MINISTRY OF MUSIC

of the Church

Degree, Master of Sacred Music

FALL TERM OPENS SEPTEMBER 24

FACULTY:

Rev. Canon Douglas  
Helen A. Dickinson  
Becket Gibbs  
Marguerite Hazzard  
Charlotte Lockwood Garden  
Carl F. Mueller  
Mrs. William Neidlinger  
T. Tertius Noble

Hugh Porter  
Franklin Robinson  
Frederick Schlieder  
Edwin J. Stringham  
Christos Vronides  
Morris W. Watkins  
Corleen Wells

Catalogue on request.

Broadway at 120th Street

New York City



## Superfluous Cipher Forty Years Ago Led to Kentucky Career

HARRY E. VON TOBEL



Here is a true story concerning the career of an organist that is worthy of any of our most capable short-story writers. It was a superfluous cipher—not the kind that distress organists, but one of those that make trouble in figuring an account—that led a young city man, employed by a St. Louis bank, but at the same time cultivating an unusual talent as an organist, to leave the city for a small community in Kentucky, there to find happiness in a career that began in 1900.

It is just forty years since Harry von Tobel went to Henderson, Ky., a town of 12,000 population. An officer of the First Presbyterian Church of the Kentucky town wrote to Charles Galloway, the St. Louis organist and teacher, asking him to recommend an organist for the new church. In doing so he added a zero by mistake to the salary offered. This made the remuneration decidedly attractive and Mr. Galloway placed the proposition before one of his star pupils, Mr. von Tobel. The latter got on a train and went to Henderson to see this church which was able to pay such a good salary to its musical director. When it was discovered that the church officer had unwittingly added a cipher to the amount the church was offering as salary, Mr. von Tobel returned to St. Louis and to his banking.

But he had seen Henderson, Henderson had taken hold on him, and he could not get it out of his mind. The people of the First Presbyterian Church of Henderson had the same trouble in trying to forget Harry von Tobel. So it came about that the salary difficulty was adjusted and the young organist-banker took the turn in the road which led to his permanent establishment in the Kentucky town.

In the intervening two-score years Mr. von Tobel has exerted a great influence over the musical life of the community. He has given of his background to an ever-broadening group of young pianists and organists who have studied under him. He has virtually established a school of organ in the community. Throughout the years he has been the stimulus to cantatas, oratorios, operettas, choral societies and choir groups and he has given piano and organ recitals.

Seven years after he went to Henderson he married Virginia Norris, and they were able to procure the Norris ancestral home for their own. Here were giant oaks, a shaded lawn, seclusion for his practice, land on which he might grow flowers and a garden, a building in which he might pursue his hobby of woodworking.

Mr. von Tobel has had offers to go elsewhere. Once he tried it—in 1922 he moved to Wichita, Kan.—but at the end of a year he returned at the request of the Henderson church.

Harry von Tobel was born in Manchester, England, the son of a Swiss father and an American mother. His father was a jobber, handling such products as glycerine and soap. When Harry was 7 or 8 his father died, and when he

was about 12 the building which housed the business burned and his mother brought the three von Tobel children back to her family home in St. Louis. Long before they left England the musical talent of the boy had been discovered. At the age of 6 he had been taken to Paris to study piano and subsequently he studied in Zurich, Switzerland. Once settled in St. Louis he continued his studies at the Kroeger School of Music and later under Joseph Lhevinne. He studied organ under Charles Galloway, who was a pupil of Guilman and one of the outstanding organists of America.

Mr. von Tobel presides over a three-manual organ of thirty-one sets of pipes, built originally by Hook & Hastings in 1894 and rebuilt by Kilgen.

### MANY SIGN UP FOR CHENEY'S COURSE IN MEMORIZATION

Between Jan. 6 and Feb. 6 fifteen organists subscribed to Winslow Cheney's correspondence course in memorization, announced in THE DIAPASON. The fifteen are made up of church and concert organists and students.

Mr. Cheney recently was appointed organist of Packer Collegiate Institute in Brooklyn, succeeding Dr. R. Huntington Woodman, who was organist of the institute for more than four decades.

### Schubert Festival in Philadelphia.

One of the important musical events in America this season will take place in Philadelphia March 6 to 10 when seven concerts comprising the master works of Franz Schubert will be given by Philadelphia's leading musical organizations and internationally known soloists and conductors. James Allan Dash, Mus.D., director of the Philadelphia Bach festival since 1931, is general musical director of the Schubert festival. This is a civic project representing the combined efforts of the Philadelphia Orchestra, the Philadelphia Opera, the Schubert Festival Chorus, the University of Pennsylvania, Curtis Institute, the Jungermaennerchor and the Civic Symphony.

## Popular Compositions in Transcriptions for the Pipe Organ

### ADORATION

By Felix Borowski

Catalog No. 6901 Price, 60 cents

### OL' CARLINA

By James Francis Cooke

Catalog No. 19232 Price, 40 cents

### MELODY OF LOVE

By H. Engelmann

Catalog No. 7441 Price, 50 cents

### MIGHTY LAK' A ROSE

By Ethelbert Nevin

Catalog No. 30681 Price, 50 cents

### MOON DAWN

By Rudolph Friml

Catalog No. 22917 Price, 60 cents

### BY THE WATERS OF MINNETONKA

By Thurlow Lieurance

Catalog No. 17860 Price, 50 cents

### MEDITATION

By C. S. Morrison

Catalog No. 30124 Price, 50 cents

### VENETIAN LOVE SONG

By Ethelbert Nevin

Catalog No. 30103 Price, 50 cents

### THEODORE PRESSER CO.

Music Publishers

Distributors for Oliver Ditson Co.  
and John Church Co.

1712 CHESTNUT ST., PHILA., PA.

# M. P. MÖLLER, Inc.

to build new four-manual organ  
in the

## JAMES CHAPEL

of the

## Union Theological Seminary New York City

Dr. Clarence Dickinson  
Organist and Director of Music

also

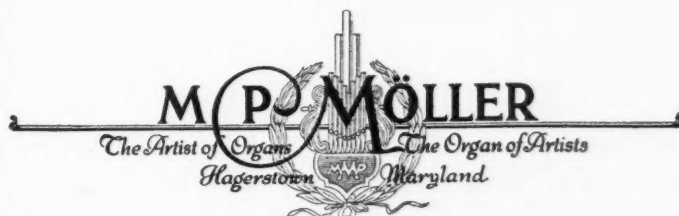
Director of the School of Sacred Music



Chapel, Union Theological Seminary

The casing and front of the former organ is to be retained and a number of the pipe stops are to be used after being sent to our factory and repaired and rescaled. The balance of the organ to be new.

*This commission not only adds another to the already long list of prominent educational institutions that have selected Möller organs, but it is far more important as a testimonial of their high quality by a distinguished authority.*



## New Music for Easter and Reviews of Other Latest Publications

By HAROLD W. THOMPSON, Ph.D., L.H.D.

Like Christmas, Easter has become the time for carols, instead of the occasion for elaborate, showy anthems, as was the case thirty years ago. Not only do we have splendid editions of old melodies; we have carols in folk style by composers so steeped in the idiom that it would be hard to detect the fact that these compositions are not ancient.

The first carol-anthem I recommend is "See the Conqueror Mounts in Triumph" (Gray), by W. R. Voris, on an old Dutch melody—a fine, manly one. There is use of unison chorus, four-part harmony unaccompanied, a medium solo and unison chorus again. This is easy enough for any choir and fine enough for the best. It will be even more appropriate at Ascension, but it is properly suggested for Easter. A carol that will do service at two important feasts is doubly welcome, and thousands of organists will rejoice to see something by Mr. Voris, one of our most talented composers, one who has been silent too long.

H. W. Gray has published two other excellent Easter carols, both in folk style. "Alleluia of the Bells," with words and music by Mr. Marryott, is for SSATTB, unaccompanied. It is much more than a "ding-dong" stunt; it has a pure melody, rather reminiscent of a number of authentic folk-tunes, but fresh enough to be called original. Eugene Hill's "The Whole Bright World Rejoices" has a text from the "Oxford Book of Carols" and a jolly tune that imitates the hilarity of English carols of long ago. It can be sung by any choir effectively. The tune is slightly reminiscent of "I Saw Three Ships," and none the worse for that.

While I am mentioning Mr. Gray's new publications, I should call attention to an admirable new anthem for Palm Sunday by Robert Wilson Hays, called "Behold Your King!" The music is graceful, with two contrasting moods to interpret the unusually imaginative text, which is by Leonard A. Parr. Mr. Hays has long been known to me as a skillful program maker; I am glad to be able to praise him now as a composer.

To get back to Easter: Miss Katherine Davis, who has a high reputation as an arranger of folk carols, now publishes with Galaxy a charming carol of her own in folk style called "Alleluia, Come Good People," a strophic work in two stanzas. It comes in a number of editions—SATB, TTBB, SSAA, all unaccompanied. I like best the arrangement for women's voices.

Robert Hennrich has a carol in three stanzas called "Christ Is Risen!" (Galaxy). The twelfth century melody is rather austere and is properly harmonized to bring out this quality.

Dr. T. Tertius Noble has an accompanied anthem of ten pages called "An Easter Alleluia" (Galaxy). The sopranos divide; you need a good mixed choir or boy choir for performance of strong, manly music. This is not one of Dr. Noble's very best; it is not so inevitable as some of his inspirations, but it is music that shows complete mastery of vocal effects and a resonant, interesting part for organ.

Dr. Channing Lefebvre has arranged in two parts Bach's "Alleluia," from the cantata "For Us a Child" (Galaxy). This will do rather better for Easter than for Christmas. It runs to only four pages. The organ part is a graceful arabesque around an easy and lovely melody. Both German and English words are given. You can get from Galaxy the entire cantata and also editions of this separate chorus in various arrangements, including SATB, TTBB, TBB and SSA.

### For the Junior Choir

Dr. Noble has composed a beautiful short Communion Service for Junior Choir (Galaxy). It is for two-part singing, with accompaniment. If you think of junior choirs as inspiring only insipid music you will be pleasantly surprised and will probably order this service for use in summer, when your own mixed choir or boy choir is scanty in numbers. Every single section is beautiful; the

entire work is quite as authentic Noble as his great services in B minor and G minor. I think that college choirs of women will like it also.

### For the Time of War

Alfred H. Johnson has a "Prayer for Peace" (J. Fischer) which, quite properly, comes in various arrangements—SATB, unison, SA, TTBB. I like particularly well the edition for men's voices, which has an effective baritone solo.

### Russian Anthems

One Russian anthem is Gretchaninoff's "To Thee, O Lord, I Cry" (Gray), with text by Mrs. Clarence Dickinson—an excellent Lenten work that needs a chorus capable of singing in divisions and also a good bass soloist. Balance of parts will need careful attention. Another is Glinka's "Cherubim Song" (Kjos), which has had one or two previous American editions. It calls for SSATTBB, unaccompanied. It is authentically Russian, but in a somewhat Romantic idiom; not the austere beauty of what we usually call Russian anthems, but beauty nevertheless.

### For Women's Voices

A. H. Johnson's "On the Via Dolorosa" (J. Fischer) for SA, accompanied, might be used in church in Lent. Others would prefer to have it at a choir concert. The pretty text is concerned with a legend that there was rainfall as Christ went to His sacrifice of love. This composition won the 1939 prize of the Pittsburgh Art Society. Some good junior choirs could sing it; indeed, the naive text would make young voices particularly effective.

Another work for Holy Week is a new issue in the Elmira College Choral Series (J. Fischer)—"And Now the Lord to Rest Is Laid," from Bach's "St. Matthew Passion," for SSA. It is unnecessary to laud the beauty of those three poignant pages.

### Anthems for Mixed Voices

When Advent comes again you may wish to use "O Come, Immanuel" (J. Fischer) by Robert Elmore on the well-known ancient melody, which he allots to the thirteenth century. It is an accompanied anthem with baritone solo.

Charles Grayson edits "Now Let Every Tongue Adore Thee" by Bach (after Nicolai); the well-known unaccompanied chorale is one of the master's finest (Kjos).

There are so many arrangements of Negro spirituals that I have given up listing most of them since publishing, years ago, a fairly complete article about them. There is a good new arrangement of "I Stood by the River of Jordan," done by W. H. Smith (Kjos). The men's parts divide. I mention it partly to show how the new firm of Kjos is branching out in all directions with good publications.

### New Organ Compositions

Mr. Gray has started a new "Contemporary Organ Series" which does credit to his well-known willingness to take a chance on modern works. All these need good performance and are of the kind that you like or not, depending on whether you are willing to try something fresh and at the same time very well constructed. The issues which I have seen include works by some of our best-known "modern" composers, as follows:

Moore, Douglas—"Dirge" (Passacaglia). This is pretty sure to be used a good deal.

Wagenaar—"Elogue."

Jacobi—Prelude. Two pages.

Copland—"Episode."

Sowerby—Toccata. Another that should be heard frequently at recitals.

Piston—"Chromatic Study on the Name of Bach."

Sessions—Chorale No. 1.

I would like to hear all of these, but I am much more likely to hear two other good numbers published by Gray, pieces in more familiar idiom—Mr. Bedell's charming "Offertoire-Carillon" (which, I am proud to note, is dedicated to me and calls me "Esquire," which is more than my students would allow); and Dr. Norman Coke-Jephcott's "Variation and Toccata on a National Air," which will do well in Canada as "God Save the King" and in the United States as "My Country, 'Tis of Thee." The composer is an Englishman who is organist of the Cathedral of St. John in New York. I

am sure that both of these pieces will be used a good deal.

I am also certain that many will welcome another admirable set of pieces by the indefatigable Garth Edmundson, who seems to keep at composing as steadily as Lynnwood Farnam used to keep at his organ practice. This set is called "Polyphonic Preludes on Christian Liturgy" (J. Fischer) and sells at the very reasonable price of \$1.25. The pieces are on tunes which we use for the following hymns: "Where'er the Sun," "A Parting Hymn We Sing," "Puer Nobis," "Alas and Did My Saviour Bleed," "Our Father" and "O God, Our Help in Ages Past." (I name the hymns instead of the tunes because a reader pointed out that for everyone who knows the tune name there are a hundred who remember the tune by the text.) This is an admirable set, and parts are quite easy; also none is interminable, which is something to say for a prelude.

Homer Whitford has "Five Choral Paraphrases" (Gray) on "O Come, All Ye Faithful" (with bits of "Good Christian Men, Rejoice"), "A Mighty Fortress," "Come, Ye Faithful, Raise the Strain," "Where Cross the Crowded Ways" and "Now Thank We All Our God." Mr. Whitford has long been known as one of New England's most accomplished organists and now he gives us these pieces, which show strong mastery of form and feeling. They are more difficult (a little) than the Edmundson set, but will repay study. Gretchaninoff has a set of organ pieces, too, but his "Three Pieces" (Gray) are just graceful and Romantic little numbers, including a charming Berceuse.

R. Deane Shure has one of his colorful pieces called "Waldenwoods" (J. Fischer), inspired at the choir school assembly at Lake Waldenwoods, Mich. Michigan or no, there is the flavor of the *orientale* that he has used before with much effect.

The best transcriptions for some time are Dr. Harvey B. Gaul's "Four Bach Organ Transcriptions" (J. Fischer)—the Prelude from the Christmas Oratorio; "Sheep May Safely Graze," an exquisite number; "In dulci Jubilo" and "Jesu, meine Freude."

A great many Christmas programs reached me too late for mention last month. I may have time to discuss them in a later issue.

### ORGAN "FAN" IN SWEDEN IS ARDENT DEVOTEE OF HOBBY

Sweden has its organ "fans" no less renowned than those in America, it appears, and one of the most avid collectors of organ information in the country is Bertil Henning, a reader of THE DIAPASON for the last ten years. Mr. Henning is the head of a firm in Stockholm—the A-B Systema. His spare time is devoted to gathering organ lore and visiting organs in his country. He has played in the Vasteras Cathedral for the organist of that church and when he attended school was the organist of the school. He has displayed great interest in the organ since he was a small boy, when he would ride his bicycle around the country, stopping at different churches, inspecting and trying the organs. Mr. Henning has sketches of nearly all the organs he has ever seen. He asks

"EVERYBODY'S FAVORITE"

**SELECTED ORGAN SOLOS**



E.F.S. SERIES No. 37

192 PAGES • \$1.00

JUST OUT! A grand, new, giant music folio for organists. Contains over 30 outstanding organ solos selected by Roland Diggle, prominent organist, composer and music authority. Excellent for use in studio work and as concert pieces. Great for students and teachers.

At Your Music Dealer or Postpaid Direct from

**AMSCO MUSIC PUBLISHING CO.**  
1600 Broadway : New York City

Two Important  
**ORGAN NUMBERS**

"Were You There?" .. 60c  
by  
Horace Alden Miller

"O Zion" ..... 75c  
by  
Horace Alden Miller

Both numbers featured by  
Claire Coci with great success

Published by  
**Cornell Music Publishing Company**  
2970 Maiden Lane, Altadena, Cal.

friends in America, Finland and Germany to send him newspaper clippings of church organs and subscribes to all papers and magazines that tell of organs. He has also a collection of 2,500 newspaper clippings on organs which fill five scrap-books.

The newspaper *Stockholm Dagblad* of Nov. 22, 1940, published a picture of the young business man seated at the console. From this story is obtained the foregoing information.

### Death of William C. Hardy.

William C. Hardy, a retired Brooklyn organist who had held a number of important positions, died at his home there Jan. 14. He was 76 years old. Mr. Hardy was active as an organist and choirmaster for about forty years and last served Epiphany Episcopal Church in Ozone Park, retiring last May. He also had served in several Brooklyn churches, including St. George's, St. Thomas', St. Peter's and St. Ann's Episcopal. He was a native of Troy and began his career at St. Peter's Episcopal Church in Manhattan.

## HEALEY WILLAN New Anthems

### Christ Hath a Garden

Christ hath a garden walled around  
A Paradise of fruitful ground,  
Chosen by love and fenced by grace  
From out the world's wide wilderness.

Price Ten Cents

### Sing Alleluia Forth in Duteous Praise

Sing Alleluia forth in duteous praise,  
Ye citizens of heaven: O sweetly raise  
An endless Alleluia.

Price Twelve Cents

### An Apostrophe to the Heavenly Hosts Double Chorus (A Cappella)

MUSIC BY HEALEY WILLAN

Price 60 Cents

### The Frederick Harris Co.

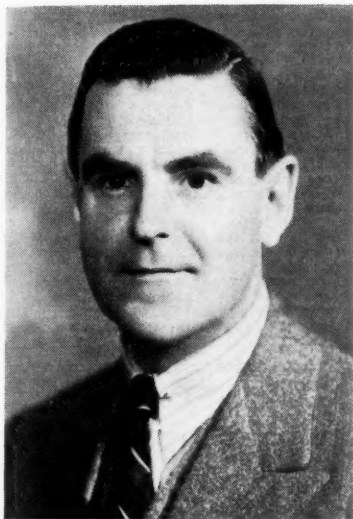
U. S. A.: Miami Springs, Florida

Canada: Oakville, Ontario

England: 14 Berners Street, London



CHRISTOPHER J. THOMAS



CHRISTOPHER J. THOMAS, DIRECTOR OF MUSIC at St. Paul's School, Concord, N. H., is equally at home with an organ and a machine gun and has achieved fame in peace as a recitalist and composer and in war in the trenches. He was born in Bristol, England, in 1894. In 1907 his parents moved to Montreal, where he studied organ with the late Lynnwood Farnam, eventually becoming the latter's assistant at Christ Church Cathedral in that city. In the spring of 1914 Mr. Thomas won the Lord Strathcona musical scholarship (as Farnam had before him), which took him to London for the next few years as a scholar at the Royal College of Music.

On the outbreak of the first world war Mr. Thomas entered the Inns of Court officers' training corps ("The Devil's Own") and in due course was gazetted as lieutenant in the Eleventh London Regiment, from which he later transferred into the machine gun corps. As a machine gun officer he saw active service in the trenches in France. In 1917

he was invalided out of the army with shell-shock and later resumed his studies at the Royal College of Music. He was graduated from the Royal College as an associate and as a member of the Royal Society of Teachers.

In 1924, after teaching in various schools and colleges in England, Mr. Thomas was invited to take charge of the music at Groton School during the sabbatical leave of absence of the regular music-master. After this he was for two years professor and head of the music department of Wells College, Aurora, N. Y. For the next five years he taught at the Chicago Latin School, from which institution he went to St. Paul's, where he has been in charge of music for the last nine years.

Mr. Thomas' wife is the distinguished Scottish pianist, Winifred Macbride. In the summers Mr. and Mrs. Thomas occupy their cottage, "Strathspey," at Truro, on Cape Cod, where Mr. Thomas finds the leisure to write music.

Alternating with his colleague, Paul F. Stanton, Mr. Thomas gives "after-evening recitals" at St. Paul's on the four-manual Skinner organ, which has been reconstructed recently by Donald Harrison. More than a hundred of these recitals have been given and the programs cover a wide field of the best organ literature. The recitals are attended by 100 or 200 of the boys of the school and are a feature of the musical life of St. Paul's.

Mr. Thomas' published compositions for piano and voice include a number of anthems and are published by the Galaxy Music Company, C. C. Birchard, the Arthur P. Schmidt Company and others.

Schirrmann in Army Service.

Charles F. Schirrmann, organist and director at the Second Presbyterian Church of Portsmouth, Ohio, having been called in the nation's selective service, has been granted a leave of absence by the session of the church. A resolution was adopted holding the position open for Mr. Schirrmann whenever he comes back. Mrs. Clara Koegele, a pupil of Mr. Schirrmann, will serve as organist in his absence and Mrs. W. D. Johnson, wife of the pastor, will train the choir.

# Kilgen Organs

For many years Kilgen Organs have been known as traditionally fine instruments. The present Kilgen organization, however, is not prone to rest upon past laurels or reputation.

Improvements of ten—even five—years ago, are not considered good enough for the present Kilgen and they have been supplanted by still greater improvements.

Those who have heard recent Kilgen installations say they are instruments which have been built to the highest standards of artistic excellence.

## The Kilgen Organ Company

EXECUTIVE OFFICES AND FACTORY

4443 COOK AVENUE

ST. LOUIS, MO.



EUGENE R. KILGEN  
President

MAX HESS  
Chief Engineer

# THE FIRST METHODIST CHURCH

Of

HICKSVILLE, OHIO

Has Purchased  
An

## ESTEY ORGAN



## ESTEY ORGAN CORPORATION

BRATTLEBORO,  
VERMONT

## American Guild of Organists

### United States and Canada

(Name and seal registered in U. S. Patent Office)



Organized  
April 13, 1896  
Charter Granted  
Dec. 17, 1896  
Incorporated  
Dec. 17, 1896

Amended Charter  
Granted  
June 17, 1900

Amended Charter  
Granted  
June 22, 1914

Authorized by the Board of Regents of the University of the State of New York

General Office: Room 3405, International Building, Rockefeller Center,  
630 Fifth Avenue, New York City

**Warden**  
CHANNING LEFEVRE, MUS. D., F.A.G.O.  
**Sub-Warden**  
VERNON DE TAR, F.A.G.O.  
**General Secretary**  
RALPH A. HARRIS, M.S.M., F.A.G.O.  
**General Treasurer**  
HAROLD W. FRIEDL, F.T.C.L., F.A.G.O.  
**General Registrar**  
S. LEWIS ELMER, A.A.G.O.  
**General Librarian**  
JAMES W. BLEECKER, A.A.G.O.  
**General Auditor**  
OSCAR FRANKLIN COMSTOCK, F.A.G.O.  
HUGH MCAMIS, F.A.G.O.  
**Chaplain**  
THE REV. HARRY EMERSON FOSDICK, D.D.

**Council**  
HEINZ ARNOLD, F.A.G.O.  
SAMUEL A. BALDWIN, A.G.O., F.A.G.O.  
SETH BINGHAM, F.A.G.O.  
LILIAN CARPENTER, F.A.G.O.  
FRANKLIN COATES, A.A.G.O.  
NORMAN COKE-JEPHCOCK, F.A.G.O.  
CHARLES M. COURBOIN, MUS. DOC.  
GRACE LEEDS DARNELL, F.A.G.O.  
CHARLES HENRY DOERSAM, F.A.G.O.  
J. TREVOR GARMY, F.A.G.O.  
WARNER M. HAWKINS, MUS. DOC., F.A.G.O.  
CHARLES HEINROTH, MUS. DOC.  
JAMES PHILIP JOHNSTON, F.A.G.O.  
ANNE V. MC KITTRICK, F.A.G.O.  
GEORGE MEAD, A.A.G.O.  
WILLARD I. NEVINS, F.A.G.O.  
GROVER J. OBERLE, F.A.G.O.  
HUGH PORTER, F.A.G.O.  
HUGH ROSS, F.R.C.O.  
GEORGE W. VOLKEL, MUS. BAC., F.A.G.O.  
MORRIS W. WATKINS, M.S.M., A.A.G.O.  
ERNEST WHITE, MUS. BAC.  
R. HUNTINGTON WOODMAN, MUS. DOC., F.A.G.O.

### DEANS OF CHAPTERS

ALABAMA—Mrs. Lila Belle Brooks.  
ARKANSAS—Mrs. Patsy Farrell.  
ARIZONA—  
South Arizona—John M. McBride.  
CALIFORNIA—  
Central California—Hoyle Carpenter.  
Los Angeles—William Ripley Dorr.  
Northern California—J. Sidney Lewis.  
Pasadena—Florence Jubb.  
Sacramento—Howard Scott.  
San Diego—Mrs. Marguerite B. Nobles.  
San Jose—Richard Stanley.  
COLORADO—  
Rocky Mountain—Clarence Sharp.  
CONNECTICUT—  
Hartford—Malcolm G. Humphreys, A.A.G.O.  
New Haven—H. LeRoy Baumgartner, F.A.G.O.  
DELAWARE—Sarah Hudson White, A.A.G.O.  
DISTRICT OF COLUMBIA—Mrs. Ruth F. Vanderlip, A.A.G.O.  
FLORIDA—Mrs. Charlotte Pratt Weeks.  
\*Gulf Coast—Mrs. Harold Lenfestey.  
\*Jacksonville—Mrs. Robert Lee Hutchinson.  
Miami—Mrs. C. F. Griffin.  
\*Orlando—Mrs. C. Ernest Willard.  
\*St. Petersburg—Mrs. Charlotte Pratt Weeks.  
\*Tallahassee—Margaret W. Dow, F.A.G.O.  
\*Tampa—Mrs. George Hayman.  
GEORGIA—Mrs. Victor B. Clark.  
Macon—Mrs. Hal C. King.  
ILLINOIS—Dr. William H. Barnes.  
Tri-City—Wilbur F. Swanson.  
INDIANA—Cheston L. Heath.  
\*DePaul—Dorothy Kline.  
IOWA—  
Cedar Rapids—Eugene Devereaux, F.A.G.O.  
Waterloo—The Rev. Gerhard Bunge, A.A.G.O.  
Western Iowa—Bertha Kleckner.  
\*Dubuque—Albert A. Jagnow.  
KANSAS—Donald L. Coates.  
KENTUCKY—  
Louisville—Mrs. Frank Ropke.  
LOUISIANA—F. Crawford Page, F.A.G.O.  
MAINE—Alfred Brinkler, F.A.G.O.  
\*Bangor—Herbert T. Hobbs.  
MARYLAND—  
Chesapeake—Edmund S. Ender.  
MASSACHUSETTS—Homer C. Humphrey.  
MICHIGAN—Benjamin Laughlin.  
Western Michigan—C. Harold Elnicke.  
MINNESOTA—George H. Fairclough, F.A.G.O.  
MISSOURI—Anna Louise Petri.  
Central Missouri—Norman Goodbrod.  
Kansas City—Joseph A. Burns, F.A.G.O.  
NEBRASKA—Mrs. Howard Rushton.  
Lincoln—Margaret McGregor.  
NEW JERSEY—Norman Landis, A.A.G.O.  
Atlantic City—Herman L. Madden.  
Camden—John H. Heckman.  
Central New Jersey—Mrs. Wilfred Andrews.  
Metropolitan New Jersey—Roberta Bitgood, F.A.G.O.  
Monmouth—Mrs. Robert B. Fisher.  
Princeton—Carl Weinrich, F.A.G.O.  
NEW YORK—  
Binghamton—Wilbur Walker.  
Buffalo—Edna L. Springborn.  
Central New York—J. Laurence Slater.  
Eastern New York—Mrs. Elizabeth S. Osgabury.  
Ithaca—Louise C. Titcomb, F.A.G.O.  
\*Lockport—Harland W. D. Smith.  
Long Island—G. Everett Miller.  
\*Niagara Falls—Mrs. Eleanor H. Schweitzer.  
Rochester—Donald S. Barrows, A.A.G.O.  
NORTH CAROLINA—Dr. Harry E. Cooper, F.A.G.O.  
OHIO—  
Central Ohio—William S. Bailey, F.A.G.O.  
Northern Ohio—Laura Louise Bender, F.A.G.O.  
Southern Ohio—Wayne Fisher, A.A.G.O.  
\*Toledo—Dale Richard.  
\*Youngstown—Laura Belle Hornberger, A.A.G.O.  
OKLAHOMA—Mrs. Marie M. Hine, A.A.G.O.  
Oklahoma City—Dubert Dennis.  
OREGON—Winifred Worrell.  
PENNSYLVANIA—Newell Robinson, F.A.G.O.  
Central Pennsylvania—Alfred Ashburn.  
Erie—Marguerite House.  
Harrisburg—Arnold S. Bowman.  
Lehigh Valley—Mark L. Davis.  
Northeastern Pennsylvania—Ruth A. White, A.A.G.O.  
Western Pennsylvania—G. Logan McElvany, A.A.G.O.  
Wilkes-Barre—Mrs. William R. Blackman.  
York—Mrs. Edythe Wareheim.  
RHODE ISLAND—Frank Pritchard.  
SOUTH CAROLINA—Dwight Steere, A.A.G.O.  
TENNESSEE—Mrs. E. A. Angler, A.A.G.O.  
Central Tennessee—Marie Hayes.  
East Tennessee—Mrs. Bryan Woodruff.  
TEXAS—Mrs. Frank Frye.  
Fort Worth—Marie Lydon.  
North Texas—Mrs. J. V. C. T. Christensen.  
Texarkana—David H. Witt.  
UTAH—A. A. Selander.  
VERMONT-NEW HAMPSHIRE—Mrs. C. A. Shufelt, A.A.G.O.  
VIRGINIA—Mrs. Sydney C. Swann.  
\*Petersburg—Mrs. Bolton W. Williams.  
WASHINGTON—  
Western Washington—Walter A. Eichinger.  
WISCONSIN—Mrs. Gertrude Loos-Barr.

**RUSSELL BROUGHTON**  
F. A. G. O.

**St. Mary's School**  
Raleigh North Carolina

### Detroit Clergy Guests of Chapter and New Work by Maekelberghe Played

Minister-pastor-rector night, as well as the first performance of a new composition by one of its members, to say nothing of a splendid address by an organist-rector on problems familiar to all, marked the February meeting of the Michigan Chapter on Feb. 18. About fifty members and guests sat down to dinner at Christ Episcopal Church in Detroit. A business meeting and introduction of guests, and a welcome by the Rev. Dr. Whitehead of the Christ Church followed the dinner. The meeting then adjourned to the sanctuary of the church across the street, where Edgar Danby, organist and choirmaster at the Episcopal Church of the Messiah, played the following recital: Voluntary on the 100th Psalm, Purcell; "Chant de Mai," Jongen; "Triptych" ("Dawn Again," "Softly Along the Road of Evening" and "Twixt Darkness and Light"), Maekelberghe; Pastorale in F major, Roger-Ducasse; Fantasia and Fugue in G minor, Bach.

After the playing of the work of Mr. Maekelberghe, which is a lovely piece of writing and which received splendid treatment at the hands of Mr. Danby, the Rev. Donald W. Crawford of Trinity Episcopal Church talked on "The Preacher at the Organ." Mr. Crawford, himself an organist of no mean attainments, made many challenging points for organists to consider and tackle, foremost among them the restoration of the Psalter to its former place of excellence in performance.

Incidentally the "Triptych" of Mr. Maekelberghe is in process of publication by Gray and should find wide acceptance at the hands of discriminating organists. Mr. Maekelberghe is a member of the Michigan Chapter and recently passed the A.A.G.O. examination with the highest marks for the paper work. However, his new work is by no means cluttered with displays of mere academic ability and contrapuntal skill, but shows fine insight and artistry. The theme of the third part is that of the fine old hymn "Ton-y-Botel." Mr. Maekelberghe shows strong imagination and feeling in his treatment of the material.

The annual Guild service was announced to take place at the March meeting, which will be held at Divinity Lutheran Church on the 18th. Grace Halverson is organist and director there and her choir will sing.

ALLEN B. CALLAHAN, Secretary.

### Pennsylvania Chapter Activities.

Members of the Pennsylvania Chapter who recently passed the examinations for associateship appeared in a recital at the Church of the New Jerusalem, Philadelphia, after the first monthly dinner of the year Jan. 25. The program was as follows: Prelude, Fugue and Variation, Franck; and Tempo Moderato (Sonata 4), Rheinberger (played by Mary E. MacElree); Chorale in E major, Franck; and Adagio in A minor, Bach (Alice H. Farrow); Chorale Prelude, "Jesus, My Chief Pleasure," Bach; and Fugue in C major, S. Marguerite Maitland (Miss Maitland); "Cortege et Litanie," Dupré; and Concert Overture in A minor, C. Robert Ege (Mr. Ege).

The month of February was filled with interesting events, the first being a recorded concert of sacred choral music at St. Paul's Episcopal Church, Chestnut Hill, Feb. 5. A noteworthy service was held Feb. 20 at the Ninth Presbyterian

### WASHINGTON CONVENTION PROGRAM IN PREPARATION

Preliminary plans for the biennial convention of the American Guild of Organists, to be held in Washington, D. C., June 23 to 27, give promise of a week of unusual interest.

Advance announcements from the committee indicate programs at the Washington Cathedral by three or four combined choirs of men and boys, a concert of North and South American music by the Washington Choral Society, a liturgical service featuring Gregorian music, recitals by noted concert organists from both East and West, and perhaps a foreign artist, and a pilgrimage to the home of the nation's first President at Mount Vernon, Va. Features of the greatest interest no doubt will be discussions of choir problems, current trends and music for the "average" church, led by experts from New York and other music centers.

Christopher S. Tenley is general chairman of the convention committees and the Wardman Park Hotel is the convention headquarters.

MABEL FROST,  
Chairman of Publicity.

Church, where senior, junior and treble choirs, under the direction of David Spratt, organist and choirmaster of the church, sang anthems appropriate for various days of the church year, particularly the Lenten season. Guest organists at this service were J. Nelson Saunders and Elizabeth M. Kister.

On Saturday, Feb. 22, our monthly dinner was served in the First Unitarian Church, where Howard Gamble, secretary of the chapter, is organist and choirmaster. The feature on this occasion was the playing by Dr. Rollo F. Maitland of the associateship and fellowship test pieces for the 1941 examinations.

ADA R. PAISLEY.

### Noble Program in New York March 17.

On March 17 at 8:15 p. m. a "Noble" program will be given in St. Thomas' Church, New York City, under the auspices of the American Guild of Organists. Compositions to be played include works of Dr. T. Tertius Noble during the period from 1888 to 1939. The full choir of the church will be on hand, with Dr. T. Tertius Noble, the organist and master of the choir. The program will include: Theme and Variations (1888); "Te Deum" in B minor; First "Benediction," from "Gloria Domini"; Solemn Prelude from "Gloria Domini"; "Grieve Not the Holy Spirit"; "But Now Thus Saith the Lord"; "Go to Dusk Gethsemane"; "Prelude Solonelle"; Chorale Prelude, "St. Kilda"; "Eternal Mysteries"; Chorale Prelude, "St. Peter"; "An Easter Alleluia" (1939); Fourfold Amen.

### Madden Atlantic City Dean.

Members of the Atlantic City Chapter met at the Church of the Ascension, Atlantic City, N. J., Saturday evening, Feb. 1. Herman L. Madden was elected dean to fill the unexpired term of the late Alger E. Weeden, who had held the office since 1935. Eugene Ebeling was elected sub-dean, Colin C. Oldfield secretary-registrar, and Mida C. Blake, treasurer. COLIN C. OLDFIELD, Secretary.

### Quiz on the Contents of The Diapason Is Feature for Oklahoma Chapter

The Oklahoma Chapter had a surprise feature at its February meeting in Tulsa, which came in the form of a quiz for the readers of THE DIAPASON. The announcer was Miss Esther Handley of Tulsa radio station AGO and she was ably assisted by Mrs. J. Harold Haynes of the same station. The announcer stated this quiz was being given to determine just how the membership was reading THE DIAPASON and every member was called in turn to answer a question. The first was: Name three important articles on the front page? Another question was: Name three organ companies advertising? Dean Hine was asked to review Poland Miller's and Hugh Porter's debate on strict counterpoint in A.G.O. examinations. Mr. Weaver in turn was asked to tell of Albert Riemenschneider's paper on "Bach's Organ Music and Organs of His Day."

Various prizes were awarded for the best answers. As the prizes came in the form of all-day suckers, chewing gum, red hots and cough drops, there was much merriment. This DIAPASON quiz, the highlight of the February meeting, was originated by Miss Handley.

Oklahoma is having a red-letter year in organ recitals, along with the chapter's recitals at Philbrook Art Center. Dean Marie M. Hine is to give a series of weekly recitals during Lent at Trinity Episcopal Church. The Nita Akin recital announced for Feb. 11 was postponed until late spring. Several of our Tulsa organists accepted the invitation of the Oklahoma City Chapter and heard Virgil Fox Feb. 14 at the capital city.

March 6 brings us Dr. Frank W. Asper of Salt Lake City in a recital on the organ in the First Methodist Church and on the preceding Sunday, March 2, at Philbrook, Mrs. E. H. Benedict and Mrs. Nelle Doering will give a program.

Our treasurer, Mrs. John S. Kolstad, recently was appointed organist of the Boston Avenue Methodist Church. At the February meeting a letter was read from Mrs. A. H. Mahaffey of Wichita Falls, transferring Mrs. Donald L. Norling, sub-dean of the North Texas Chapter, to the Oklahoma Chapter, Mrs. Norling recently having moved to Tulsa.

### Musical Service in New Haven.

The choir of the United Church, under the direction of Robert Oldham, organist, presented a special musical service for the New Haven Chapter Sunday afternoon, Feb. 16. The program included anthems by contemporary American and English composers. A fine interpretation of "In Him We Live," by H. L. Baumgartner, paid recognition to the dean of the chapter, Mary Clapp Howell, organist and director at the First Baptist Church, was guest organist, playing Leo Sowerby's "Carillon" as the prelude. The remainder of the program included the following: "Cantata Domino," Mrs. H. H. A. Beach; two anthems of Van Denman Thompson, "The Lord Is My Keeper" and "For Ah! The Master Is So Fair"; "All Creatures of Our God and King," E. T. Chapman; "God Be in My Head," H. Walford Davies; organ postlude, "Cathedral Strains," Seth Bingham.

After the service tea was served in the parish-house for members and friends of the Guild.

MARY CLAPP HOWELL, Secretary.



## News of the American Guild of Organists—Continued

## Hymn Festival in Newark

Enlists a Chorus of 250;

## Recital by Dr. McCurdy

The Metropolitan New Jersey Chapter, together with the Hymn Society of America, presented a hymn festival in the First Reformed Church of Newark, N. J., Sunday afternoon, Feb. 2. About 250 choir members from twenty churches were present to take part in the program. The guest speaker was Reginald L. McAll, organist and choirmaster of the Church of the Covenant, New York City, who represented the Hymn Society. Mr. McAll gave a very helpful and practical talk on the hymn in public worship and brought out how a new hymn might best be introduced in a worship service and a word to organists on the playing of new hymns.

The organ selections—prelude, offertory and postlude—were on hymn-tunes, as well as the one number sung by the combined choirs, "Beautiful Saviour," arranged by F. Melius Christiansen. There was a judicious selection of the more familiar hymns, as well as hymns with new tunes, and modern ones. The processional was James Russell Lowell's poem "Once to Every Man and Nation," set to "Ton-Y-Botel." An "ancient Irish traditional melody" harmonized by David Evans and set to the words "Be Thou My Vision," Vaughan Williams' setting for "For All the Saints" and Dr. David McK. Williams' "Wings of the Morning" were the more modern and less familiar hymns used. A descant was sung to the hymn "Crown Him with Many Crowns." It was written by Charlotte Lockwood Garden and is most effective. The theme of the service was "Man in God's World Today."

Robert Van Doren conducted the combined choir number and W. Norman Grayson, Roberta Bitgood, Willard L. Wesner, Clarence Robinson and Edwin Jacobus were the organists participating in the service. The committee was composed of Roberta Bitgood, Edwin F. Jacobus, Clarence Robinson and Walter N. Hewitt.

On Monday evening, Feb. 3, the chapter had the privilege of hearing a recital played by Dr. Alexander McCurdy of Philadelphia and Princeton in the Old First Church of Newark. Dr. McCurdy undoubtedly is one of the outstanding organists in America today. He played the following program from memory: Prelude and Fugue in A minor, Bach; Chorale Preludes, "Hark, a Voice Saith 'All Are Mortal,'" "Our Father Who Art in Heaven," "O God, Have Mercy" and "In Thee Is Gladness," Bach; Scherzetto from Twenty-four Pieces, Vierne; Chorale Preludes, "A Rose Breaks into Bloom," "O World, I E'en Must Leave Thee," No. 1 and No. 2, Brahms; "The Legend of the Mountain," Karg-Elert; "Noel," Mulet; Two Antiphons, "He Remembering His Great Mercy" and "Glory Be to the Father," Dupré.

The January meeting of the Metropolitan New Jersey Chapter was held in the chapel of the First Presbyterian Church of Orange Jan. 20. William J. Hawkins, organist of the church, was the host. The program was composed of a liturgical lecture and recital of modern and traditional Hebrew music. Mrs. Nellie Blasius, organist and director at Oheb Shalom Temple, Newark, was the guest speaker, assisted by Mrs. Ross, soprano soloist of her choir.

Mr. Hawkins extended a welcome to the group and then turned the meeting over to the dean, Miss Roberta Bitgood, who introduced the speaker. The lecture started with the beginnings of the Hebrew music and the close resemblance to that of the Egyptians and Assyrians. Mrs. Blasius went into detail about the modes used in the services and discussed the prayer-book. She concluded her talk with comment on the services of the festival and holiday seasons of the Jewish year. Mrs. Blasius is enthusiastic about her work. Mrs. Ross illustrated different parts of the liturgy and service with appropriate solos.

CLARENCE ROBINSON, Registrar.

CHOIRMASTER EXAMINATION  
WILL TAKE PLACE APRIL 30

The choirmaster examination of the American Guild of Organists will be given Wednesday, April 30. The examination consists of two sections: Practical and viva voce, and paper work. Candidates will be required to rehearse a choir in the singing of:

Vittoria—"Jesus, the Very Thought."

Farrant—"Call to Remembrance."

Tchaikowsky—"O Praise the Lord."

And to accompany:

Dvorak—"Blessed Jesus."

Brahms—"How Lovely."

Ireland—"Greater Love Hath No Man."

For further information write to Chairman of the Examination Committee, American Guild of Organists, 630 Fifth avenue, New York City.

## Carl Weinrich in Princeton.

Carl Weinrich, dean of the Princeton Chapter, who is now teaching in Vassar and Wellesley, came back to Princeton Feb. 2 to give a recital on the large Skinner in the Princeton University Chapel. Once again Mr. Weinrich proved that he is a great artist. By his carefully selected registration he showed the instrument at its best; his program was rich and varied (Handel, Buxtehude, Bach and Hindemith) and his interpretation was not only note-perfect, but musically beautiful.

H. N. SWITTEN, Secretary.

## Vesper Service at Hope College.

A Sunday vesper service was sponsored by the Western Michigan Chapter Feb. 16 at Hope Memorial Chapel, Holland, Mich. Donald Armstrong, supervisor of public school music in Grand Rapids, was the speaker, taking as his theme "Music in the Church." Scripture was read by Dr. Wynand Wickers, president of Hope College, and prayer was offered by the Rev. Henry Bast, college pastor.

Charles E. Vogan, A.A.G.O., sub-dean of the chapter and director of music at the Central Reformed Church, Grand Rapids, played the following numbers as a prelude to the service: Chorale, Jongen; "Sehr langsam" (First Sonata), Hindemith; Prelude on "Rhosymedre," Vaughan Williams. The college chapel choir sang "Beautiful Saviour" and "Built on a Rock," by F. Melius Christiansen. The women's glee club sang "Abide with Me," by J. P. Scott, while the men's glee club chose for its selection "The First Psalm," by LaForge. All choirs were under the direction of Robert W. Cavanaugh, instructor of voice at Hope College, and were accompanied by Mrs. W. Curtis Snow, piano instructor at the college. As a postlude Mr. Vogan played, by request, "Chimes of Westminster," by Vierne.

JEANETTE VANDER VENNEN,  
Secretary.

## Bach Program in St. Louis.

The January meeting of the Missouri Chapter was well attended, and members felt well repaid in the fine Bach program presented on Jan. 27 by Walter Wismar and Daniel R. Philippi, organist and master of the choristers of Christ Church Cathedral. The program was given in Holy Cross Lutheran Church, of which Mr. Wismar is organist and director. Taking part were the large mixed choir, as well as the junior girls' choir. Both showed the results of Mr. Wismar's painstaking training. Organ selections and accompaniments were played by Mr. Philippi.

Mr. Philippi played in masterly fashion the Prelude in E flat major, the Toccata in F and the Fugue in G major. The choral portions of the program included the cantata "All They from Saba Shall Come" and a number of chorales. A large number of the church members were in attendance, as well as members of the Missouri Chapter.

RECITAL BY PORTER MARCH 4  
INCLUDES "EXAM" PIECES

Hugh Porter, F.A.G.O., is to give a recital for the American Guild of Organists Tuesday evening, March 4, at 8:15, in the Collegiate Church of St. Nicholas, Fifth avenue and Forty-eighth street, New York City. Mr. Porter's program will include required pieces for the associate and fellowship examinations of 1941. Mr. Porter is chairman of the Guild's examination committee. His program will consist of the following works: Voluntary on the 100th Psalm-tune, Purcell; Chorale Prelude, "Ich ruf zu Dir," Bach; Prelude in B minor, Bach; Tenth Organ Concerto, Handel; Pastorale, Franck; "Lebhaft," Sonata 2, Hindemith; "Chant de Mai," Jongen; "Echo" (double canon), Yon; "Regina Pacis," from Organ Symphony, Weitz.

## February Meeting in Dallas.

The February meeting of the Texas Chapter was held Feb. 18 at the Highland Park Methodist Church, Dallas. The feature of the evening was a historical lecture-recital on "The Forerunners of Bach" by Charles H. Finney, M.Mus., B.A., A.A.G.O., of the faculty of North Texas State Teachers' College at Denton. The program was preceded by an excellent dinner planned by the social committee under the leadership of Mrs. Ellis Shuler, in place of Mrs. J. M. Sewell, who is the regular chairman. Mrs. Sewell recently suffered the loss of her husband, who was a valued patron member of the chapter.

A business meeting followed the dinner and the dean, Mrs. Frank Frye, presided. Several guests were present, among them M. P. Möller, Jr., and Richard O. Whitelegg of Hagerstown, Md. Two new members were introduced by Katherine Hammons, chairman of the membership committee. They are the Misses Betty Martin and Leota Agee.

## Rochester Chapter.

The Rochester Chapter heard a recital Jan. 20 by Donald Pearson, a graduate student at the Eastman School of Music. Mr. Pearson gave an excellent program of the music of Bach, Franck, Vierne, Bruce Simonds and Mulet. After the adjournment of the business meeting, following the recital, the Guild members went to a suburban restaurant for refreshments.

At the First Presbyterian Church, Feb. 17, chapter members and their friends took their places as members of a choir conducted by Professor Lehmann of the Colgate-Rochester Divinity School. The program was in the form of a choir rehearsal and Professor Lehmann gave valuable suggestions for conducting and singing. The business meeting and social hour were held at the church. Guild members are looking forward to a fine program of music during the Lenten and Easter season.

CATHARINE CROZIER,  
Publicity Secretary.

## Eigenschenk Plays in Waterloo.

Edward Eigenschenk of the American Conservatory, Chicago, and Loras College, Dubuque, gave a delightful recital at the First Baptist Church, Waterloo, Iowa, Jan. 28, under the auspices of the Waterloo Chapter. It was enjoyed by a large audience. The program was as follows: "Psalm XVIII," Dubois; Andante, Haydn; Chorales, Bach; Fantasia and Fugue in G minor, Bach; Suite, "Hours in Burgundy," Jacobs; Allegro Vivace, First Symphony, Vierne; "Clair de Lune," Debussy; Scherzo, Second Symphony, Vierne; "Nordic Reverie," Hokanson; "Pageant," Sowerby.

After the recital a reception was held by the members of the chapter for the branch in Dubuque and a number of out-of-town organists and friends of the Guild.

MRS. ADELAIDE E. ALTLAND,  
Secretary and Registrar.

## Recitals at Scranton, Pa.

Mark the Lenten Season

for Thirty-Second Year

The thirty-second annual series of Lenten recitals at St. Luke's Episcopal Church in Scranton, Pa., was opened Feb. 28 at 12:15 with the following program by Helen Bright Bryant, director of music at Immanuel Baptist Church: Chorale Preludes, "Kyrie, God, Eternal Father," and "Rejoice, Beloved Christians," Bach; Chorale in A minor, Franck; Intermezzo, Verrees; Chorale Improvisation, "O Sacred Head," Karg-Elert; Finale from Second Symphony, Barnes.

Thomas Curtis, minister of music at Simpson Methodist Church and music critic of the *Scranton Times*, will present the second program March 7 and will play: "Toccata per l'Elevazione," Frescobaldi; Chorale in B minor, Franck; "L'Organo Primitivo," Yon; "Twilight at Fiesole" and "March of the Medici," Bingham.

The series will be continued on the next four Friday afternoons by the following organists: March 14, Howard Anthony, A.A.G.O., First Evangelical Church; March 21, Ruth A. White, A.A.G.O., Green Ridge Presbyterian Church; March 28, Maude Thomas and Myrtle Zulauf (student recital); April 4, Charles Henderson, First Presbyterian Church, Wilkes-Barre.

These Lenten recitals were instituted in 1910 by I. W. Conant, organist at St. Luke's, and have been featured during the season ever since that time. Leon Verrees presented the complete series in 1923 on the new Casavant organ and continued this practice for several years, with occasional assistance by guest recitalists. Since 1937 the series has been under the supervision of the Northeastern Pennsylvania Chapter of the Guild.

The Northeastern Pennsylvania Chapter honored Claire Coci with a reception at the Hotel Jermyn Feb. 20, following her recital at Simpson Methodist Church. Several members of the Wilkes-Barre Chapter were also in attendance. Miss Coci's program was the fourth of a series in progress in the West Scranton church.

THOMAS CURTIS, Registrar.

## Arkansas Chapter.

All of the monthly meetings of the Arkansas Chapter have been well attended. We are playing and studying the Bach chorale preludes and the book "Choral Conducting" by Dr. Archibald T. Davison is reviewed at each meeting. The recital by E. Power Biggs in November was enjoyed by a large audience. Virgil Fox was scheduled for a recital Feb. 19.

Mr. and Mrs. Earl Saunders entertained the chapter at their home Jan. 21. Bach recordings by E. Power Biggs, Fernando Germani and Dr. Albert Schweitzer were heard; also a recording of the Gothic Suite by Boellmann, played by J. Glenn Metcalf, organist at Hendrix College, Conway, Ark.

Our chapter voted to send a contribution to Albert Schweitzer for his work in Africa.

IRENE M. MATHIS,  
Corresponding Secretary.

## Eastern Tennessee Chapter.

The Eastern Tennessee Chapter met at the Central Baptist Church, Johnson City, Feb. 11, at which time Johnson City and Elizabethton members presented their choirs in a hymn festival. The program consisted entirely of the best-loved old hymns, with approximately 150 voices being joined by the congregation in certain parts of the singing. The festival depicted the following events: Part 1, "The Birth of Christ"; part 2, "The Life of Christ"; part 3, "Passion and Atonement." The hymns were interspersed with Scripture readings and numbers by the string ensemble, selected to correspond with each part. The choir was under the direction of Mrs. Bryan Woodruff and the accompaniment was an organ, piano and string ensemble.

CHRISTINE WILLIAMS, Secretary.



## News of the American Guild of Organists—Continued

### Two Important Events Open the New Year for Northern California

As a special feature of the new year's activities of the Northern California Chapter, Virgil Fox gave a brilliant and thoroughly enjoyable recital on the four-manual Estey organ in Trinity Methodist Church, Berkeley, Feb. 5. In spite of heavy rain, more than a thousand people were present, including many students and faculty members of the University of California. Mr. Fox's mastery of the instrument and his warm and hearty personality won his audience at once. Before playing Bach's "Come, Sweet Death" in his own arrangement Mr. Fox turned to his audience and interpreted this composition as the culmination of a beautiful life whose fruits are being more and more fully appreciated. Then he asked that he be permitted to dedicate his performance of the number to the memory of one greatly beloved in California, Wallace A. Sabin. To his set program Mr. Fox added three encores.

A reception for Guild members and their friends followed the program, arrangements for which were in charge of Mrs. Elizabeth Woods, organist of Trinity Church.

An enjoyable and instructive meeting was held Jan. 28 at St. Luke's Episcopal Church, San Francisco. The first part of the evening was devoted to a recital by Miss Florence White, F.A.G.O., on the three-manual Hope-Jones organ, one of the last works of that organ builder before his death in 1914. Miss White, organist of All Saints' Episcopal Church, San Francisco, selected an interesting group of organ pieces written for the church by modern composers. The program was as follows: Hymn-tune Prelude, "Bryn Calafaria," Vaughan Williams (English); Hymn-tune Fantasia, "St. Katherine," Carl McKinley (American); "Mater Dolorosa," from Symphony in D major, Guy Weitz (English-Belgian); Chorale Preludes, "Maria sollte nach Bethlehem gehen" and "Ein Kind geboren ist," Flor Peeters (Netherlands); "Jesus Comforts the Women of Israel," Marcel Dupré (French); Chorale Prelude, "Ein feste Burg," Sigfrid Karg-Elert (German).

Val Ritschy, organist of St. Matthew's Episcopal Church, San Mateo, then delivered a comprehensive talk on the subject of "Music in the Small Parish Church." This paper was a condensation of a series on church music given recently before a group of clergy of the Episcopal diocese of California. Emphasis was placed upon the value of simple but good music sung beautifully. Mr. Ritschy made a strong plea for unison singing in order to encourage congregational participation in the service. Dean J. Sidney Lewis, organist of Grace Cathedral, San Francisco, spoke of the organist's responsibility in selecting appropriate organ preludes and thereby creating a spirit of worship for the service. Harold Mueller, F.A.G.O., organist of St. Luke's, delivered a convincing talk on the importance of the Guild examinations, describing them as the "lifeblood of the Guild." He reminded those present that facility as well as knowledge is required of candidates for degrees and recommended a great deal of "doing" in their preparation for the tests.

Members also had the opportunity to see copies of the organ compositions which are to be used in the examination in 1941, as well as textbooks recommended for study.

KATHLEEN S. LUKE, Registrar.

#### Hartford Chapter Activities.

A Swedish smörgasbord dinner was enjoyed by members of the Hartford Chapter at St. Mark's Episcopal Church, New Britain, Feb. 18, when our annual pastor-organist dinner was held. This affair is one of the high-lights of our season and is always well attended. At the conclusion of the banquet Malcolm G. Humphreys, dean of the chapter, introduced the speaker of the evening, Donald C. Gilley. Mr. Gilley, who is organist of the Wesley Methodist Church

in Worcester, read a very interesting paper on "The Organist and His Responsibilities." The serious part of the evening over, Mr. Endee, a magician, gave a magic show.

Miss Jean Conklin, organist of St. Paul's Lutheran Church, Middletown, played the following program at the Church of the Redeemer, Hartford: Prelude and Fugue in C, Bach; Chorale Preludes, "Jesu, meine Freude," "Alle Menschen müssen sterben" and "Herr Christ, Der einige Gottes Sohn," Bach; "Rhosymedre," Vaughan Williams; "In Springtime," Kinder; "La Nuit," Karg-Elert; Toccata, Dubois.

Mrs. Beatrice Hatton Fisk played the first of two recitals at the First Church of Christ in New London Feb. 13. Her program included: Trumpet Tune and Air, Purcell; Fantasia in G major, Bach; Chorale, "Vater unser im Himmelreich" and "Wachet auf, ruft uns die Stimme," Bach; "Autumn," Noble; Toccata for Flute, Yon; "Adoration," Bingham; Chorale in A minor, Franck; Berceuse, Vierne; "Chant de May," Jongen; "Carillon de Westminster," Vierne. This program was repeated for members of the Rhode Island Chapter at Providence.

On Monday evening, March 17, at the Memorial Baptist Church, Hartford, the choir of the Russian Orthodox Church will give a program of Russian music. A cordial invitation to all who are interested is extended by the Hartford Chapter.

#### Clergy Chesapeake Chapter Guests.

The Chesapeake Chapter held its fourth annual clergymen's meeting Feb. 4 at the Second Presbyterian Church, Guilford. Dinner was served by the women of the church and the clergymen were guests of members of the chapter. Dean Edmund S. Ender was toastmaster. Following a word of welcome from the Rev. Robert G. Leetch, pastor of the Second Presbyterian Church, the dean introduced the guest speaker of the evening, the Rev. Martin Luther Eiders, pastor of the First English Evangelical Lutheran Church, who used as the topic of his address "The Relationship between Pastor and Organist." Several other ministers were called upon to participate in a discussion.

The next meeting will be held Monday, evening, March 3, at the United States Naval Academy, Annapolis, Md. Members of the Chesapeake and District of Columbia Chapters will have an opportunity to hear the midshipmen sing and there will be an organ recital in the Naval Academy chapel, following which a buffet supper will be served in the officers' quarters.

RALPH H. REXROTH.

#### First Meeting of Dubuque Branch.

The Dubuque branch of the Waterloo Chapter held its first meeting Feb. 14 at the chapel of the University of Dubuque. Two students of the university, Miss Doris Kaehr and Miss Bonnie Brown, presented a short recital, after which a paper on "Problems and Opportunities of the Church Organist" was given by Miss Martha Zehetner, treasurer of the chapter. A business meeting followed, at which the programs planned for the year were outlined by Dr. Jagnow, the newly-elected dean. Much interest and enthusiasm were shown by the members.

MARJORIE WILSON, Secretary.

#### Western Washington Chapter.

Virgil Fox played in Seattle Feb. 1 on the four-manual Kimball in the University Temple to a highly enthusiastic audience. His program was very well received and the chapter members are looking forward to hearing Mr. Fox again. The Western Washington Chapter gave a luncheon in honor of Mr. Fox Jan. 31 at the Hotel Edmond Meany.

The third recital sponsored by the chapter was presented Feb. 11 at the First Methodist Church. The following program was given: Second Concerto (first movement), Vivaldi-Bach; "Chant de May," Jongen; Prelude, Clerambault, and "Carillon," Vierne (played by Wallace Seely, A.A.G.O., organist of Queen Anne Methodist Church); "Jesu, Joy of Man's Desiring," Bach; "West Wind" (from "The Four Winds"), Rowley; "The Bell Symphony," Purcell; "Will-o'-the-Wisp," Nevin, and "Canyon Walls,"

Clokey (played by Eleanor Bosserman Chapman); Chorale and Three Variations on "O Christ, Who Art the Light of the World," Bach; Arabesque, Savino; Allegro Agitato, Kroeger, and "Marche Pittoresque," Kroeger (played by Walter Guernsey Reynolds, A.A.G.O., First Methodist Church).

ADA H. MILLER, Secretary.

#### Central New York Chapter.

The monthly recitals of the Central New York Chapter are attracting larger audiences every month and Utica is becoming conscious of this organization of church musicians and its work. George Wald had charge of the program in the First Presbyterian Church Feb. 3. The senior choir of the church were guests of the evening and sang a group of three *a cappella* numbers under Mr. Wald's direction. Miss Doris Brenner opened the program with the Fugue in C major, Buxtehude; Toccata in C major, Bach; "The Last Supper" (from "Bible Poems"), Weinberger, and the Sonata in C minor (first movement) of Guilman. The First Church choir sang: "While Shepherds Watched," Seventeenth Century Echo Carol; "Hear, O My People," Vittoria, and "Bless the Lord," Ippolitoff-Ivanoff. J. Laurence Slater concluded the program with a very interesting group: Prelude and Fugue in E minor (The Wedge), Bach, and three chorale preludes—"The King of Love," Stanford; "Fange Lingua," Bairstow, and "Crofts 136th," Parry.

A short business meeting was held in the chapel. Keen interest in the harmony papers was reported by Miss Margaret Briesen, who conducts fortnightly classes. The Guild will meet with Miss Doris Thorne in Bethany Presbyterian Church for the March meeting.

LUCRETIA BOTHWELL, Secretary.

#### Western Pennsylvania.

The February gathering of the Western Pennsylvania Chapter was held at North Side Carnegie Hall, Pittsburgh, to hear Joseph Bonnet in a recital Feb. 10.

The March meeting, with a program of Hebrew liturgical music, directed by Charles A. H. Pearson, will be held at Josiah Cohen Chapel of Rodef Shalom Temple Tuesday, March 4, at 8 p. m. Dr. Solomon B. Freehof will speak.

Guild members from other chapters are always welcome to the Pittsburgh Chapter's events.

A program was given by the Connellsville Singers for the Western Pennsylvania Chapter Dec. 16 at the Pittsburgh Musical Institute. At that time Alfred Johnson presented to Miss Helen Keil, director of the Connellsville Singers, his newest work—"Carol of the Singing Reeds"—and dedicated it to Miss Keil and the singers. The greatest number of decibels of sound (controlled noise) was attained when the organists present joined with the Connellsville Singers, two pianos and an organ in the singing (or shouting) of Handel's "Hallelujah Chorus."

G. N. TUCKER, Publicity Department.

#### Central New Jersey Chapter.

Under the auspices of the Central New Jersey Chapter a recital was given in the Third Presbyterian Church, Trenton, Feb. 12, by George I. Tilton, organist of the church. The program was made up of works of classical and modern writers and included a group of original compositions by Mr. Tilton—two for organ, and one a tenor solo, sung by Albert Gater, Jr., soloist at Third Church. Miss Ruth Ross of the junior choir sang two alto solos and readings were given by Mrs. Tilton, with organ accompaniment. The organ program began with: Toccata, Muffat; Chorale Preludes, "Hark! A Voice Saith All Is Mortal" and "Jesu, Priceless Treasure," Bach; Prelude in E flat ("St. Anne's"), Bach. Original compositions by Mr. Tilton were a "Summer Idyl" for organ, the tenor solo "Send Out Thy Light" and Allegro Symphonique, for organ. Mr. Tilton also played the Andante from the Fourth Symphony, Widor; "Wind in the Pine Trees," Clokey, and Concert Study, Yon.

At the close of the recital, members of the Guild attended a brief business session. After the meeting the organists were guests of Mr. and Mrs. Tilton at a social hour, with refreshments.

ELLA M. LEQUEAR, Registrar.

### Church Music in China and Odd Instruments Louisville Lecture Topic

Twenty members and guests attended the interesting meeting of the Louisville Chapter Feb. 10. The program committee was fortunate in obtaining Dr. Milner Brittain, who related some of his experiences in the field of church music in the Orient. Dr. Brittain played on several curious-looking Chinese instruments, one of which, called a sang, consisted of a mouthpiece and several small pipes and was played by sucking and blowing into the mouthpiece. Another was a nine-jointed flute made of reeds. A third strange instrument, an alto violin, was composed of snake skin and two bamboo strings, which produced a weird and wailing tone by means of a regulation horse-hair bow.

The speaker deplored the lack of adequate church music in his choir work, owing to the fact that the Chinese characters cannot always be satisfactorily substituted for the English verse, requiring an addition of some character to conform to the melody of our own anthems, thereby, as Dr. Brittain stated, "failing to convey the message which the composer intended."

Dr. Brittain is visiting in Louisville after having spent five years in missionary work in the Far East.

CHARLOTTE WATSON,  
Corresponding Secretary.

#### Events of Macon, Ga., Chapter.

The Macon Chapter held its monthly meeting Feb. 3 at the Wesleyan Conservatory chapel, where the three-manual Möller organ recently has been renovated and a new console has been added. A business meeting was held before the program of the evening. There was discussion of a recital to be given for the chapter by Wilbur Rowand of the faculty of Shorter College, Rome, Ga., and plans were made for it. This is to be in March.

At the conclusion of the business a short musical program was offered by three members. Roy Domingos played the first movement of the F minor Sonata by Rheinberger and Mrs. Gladstone Jackson and Miss Emily Lawton gave a piano and organ arrangement of the slow movement of Mendelssohn's Piano Concerto in G minor.

The annual dinner for the ministers whose organists are members of the Macon Chapter took the place of the regular meeting in January. This social "get-together" by organists and ministers is always greatly enjoyed. Ralph Ewing, director of Wesleyan Conservatory, was the speaker of the evening. He emphasized the necessity for perfect co-operation between minister and organist and high standards and ideals in church music.

MRS. MONROE G. OGDEN,  
Corresponding Secretary.

#### Monmouth Chapter.

Monday evening, Jan. 27, found members of the Monmouth Chapter traveling to St. Luke's Methodist Church, Long Branch, N. J., where the annual covered-dish social and meeting was held. Despite a severe snow-storm, a number of members and friends were present. Mrs. Virginia Parslow was chairman and the dean, Mrs. Robert Fisher of Ocean Grove, presided.

The Rev. Everett M. Hunt, pastor of West Grove Methodist Church, and Mrs. Hunt entertained the members Feb. 15 in the parsonage. Mrs. Fisher announced a recital to be given March 24 in Trinity Episcopal Church, Red Bank, N. J. Lawrence Dilsner, organist, will give the program. The February program included an anthem sung by a quartet of members, including Mrs. Paula Phoenix, soprano; Mrs. Anna Edwards, alto; John Ebner, bass, and Richard Warner, tenor. The Rev. Mr. Hunt played a solo on a musical saw, accompanied by Mrs. Herbert Tolhurst, organist of West Grove, followed by an instrumental trio consisting of Mrs. Fred Hall, trumpet; John Ebner, violin, and Mrs. Phoenix, piano. After the program a round-table discussion was conducted with the subject "The Relation of Music to the Church Service."



## News of the American Guild of Organists—Continued

**Harrisburg Chapter.**

The Harrisburg Chapter was entertained by Dr. Harry D. Rhein in his beautiful home Jan. 20. A special feature of the evening was the informal lecture on "Instruments of the Orchestra and Symphonic Music," given by Henry W. Van Pelt. The lecture was followed by a question and answer period.

The program for the evening included: "Das ist Je Gewisslich wahr," Bach; "Loblied an Marie," J. W. Kalliwooda; "Sicilienne," Maier; Scherzo Capriccioso, Guilmant. The foregoing numbers were duets, with Miss Helen Runkle at the organ and Miss Rhoda Desenberg at the piano. The Concerto in F by Handel was played by Miss Irene Bressler at the piano and Clarence E. Heckler at the organ.

On Monday evening, Feb. 10, at Augsburg Lutheran Church, the chapter had the privilege of hearing two very interesting speakers. The Rev. John H. Treder, rector of All Saints' Episcopal Church, Hershey, Pa., spoke on the "Relationship between Minister, Organist and Choirmaster." Immediately following the talk, an open forum was held with Frank A. McCarrell, organist and director at the Pine Street Presbyterian Church, as leader. His answers to questions were both enlightening and constructive.

Six new names were added to the roster of members recently.

FLORENCE M. BROWN, Secretary.

**News of the Erie Chapter.**

Members of the Erie Chapter were guests at the home of C. M. Krug Jan. 24. A report of the Buffalo convention was given by the dean, Mrs. Marguerite House. Mrs. E. M. Bowman, harpist, played: "Maid with the Flaxen Hair," Debussy, and "Impromptu Caprice," Piere. Miss Doris Faulhaber, organist, played: Sequence in A minor, Karg-Elert, and "Vom Himmel hoch," Garth Edmundson. The organ in the Krug home is a three-manual built by the A. Gottfried Company.

March 3 will witness the innovation of a hymn festival under the direction of Dr. H. Augustine Smith of Boston University. The First Methodist Church will be host, with the following church choirs participating: First Baptist, Bethany Lutheran, Church of the Covenant, St. Paul's Evangelical, St. Matthew's Lutheran, First Evangelical and United Brethren. Edward Johe, organist at the Church of the Covenant, is chairman of this program. Preceding the festival there will be a combined ministerial association and Guild dinner at the church.

The choral festival planned for music week will take place in the Church of the Covenant. To quote Morten J. Luvaas, the guest director, "our purpose is to get a broader vision, to learn new music that isn't quite so conventional, and to rise above the possibilities and ambitions of our choirs." Obed L. Grender, chairman of this program, conducted a rehearsal of the numbers for all directors and organists Feb. 8. Edward Johe will have charge of the processional.

MARGARET JAMESON, Secretary.

**Virgil Fox in Oklahoma City.**

Members from Norman, Tulsa and Stillwater attended the recital by Virgil Fox Feb. 14 at the First Christian Church in Oklahoma City and everyone was more than enthusiastic about the program. Bach's "Come, Sweet Death" was so inspiring that not a sound was heard after its rendition, and many said it was "so beautiful that applause would have been almost sacrilegious."

Mrs. D. W. FAW, Secretary.

**Blind Speaker in Youngstown.**

Members of the Youngstown Music Teachers' Association were guests of the Youngstown sub-chapter Jan. 28. The meeting, at St. Luke's Lutheran Church, with Miss Emma Cook as chairman, was marked by Miss Bernice Price's performance of Rogers' E minor Sonata and a lecture-recital by Miss Gladys Anderson, blind pianist and teacher of Cleveland. Guy Sherman, Red Cross worker, who put into Braille the required texts and scores for Miss Anderson, told some of the difficulties encountered in preparing the material, while Miss Anderson told of her work in teaching both blind and

seeing pupils and displayed some of the material she has devised in the furtherance of such teaching. Buffet refreshments were served at the informal reception which followed the meeting.

D'NELLE RILEY, Secretary.

**Long Island Hears Hugh Porter.**

The first meeting of the new year of the Long Island Chapter was held Feb. 4 at Garden City. A buffet dinner was served in the cathedral house to twenty-two members. Then the Guild members and their friends adjourned to the Cathedral of the Incarnation to hear a private recital by Hugh Porter. Mr. Porter's program consisted mainly of the 1941 Guild examination pieces in both the associate and fellowship tests. At the conclusion of the recital Mr. Porter spoke on how the questions for the written work are framed and presented. Dean G. Everett Miller then discussed plans for the March meeting, which will be held in Huntington, L. I.

ELEANOR SMITH WOODWORTH, Secretary.

**Rhode Island Chapter.**

The February meeting of the Rhode Island Chapter was held at the John C. Hay Library, Brown University, Feb. 3. Dean Pritchard presided at the short business meeting. Lawrence Apgar introduced the speaker of the evening, William Dineen, organist and minister of music at the Central Congregational Church, Fall River, Mass., who spoke on "Early American Music." Mr. Dineen was assisted by a quartet from St. Stephen's Church, Providence. There was also an exhibition of early American music and old Psalm books.

MARY E. LUND, Registrar.

**Meetings at Nashville, Tenn.**

The Central Tennessee Chapter has held interesting meetings in December, January and February. The December meeting took place at the Woodland Street Presbyterian Church, Nashville, and organ and choir numbers were given, with a paper on French organ composers. The January meeting was held in the studio of Lawrence H. Riggs of Ward-Belmont College, where German composers were discussed, with current events, and interesting organ recordings were heard.

The February meeting was held at the home of F. Arthur Henkel. A paper on English composers was read and organ numbers were played by Mr. Henkel, who has a three-manual Möller organ in his home. Thirty members were present. A Valentine social followed the program with a good time for all.

MRS. POLLARD PARSONS, Secretary.

**Maine Chapter.**

At the Feb. 17 meeting of the Maine Chapter, held in the Brinkler studio, Portland, the music composed by Dean Brinkler to accompany the reading of "The White Cliffs of Dover" (Alice Duer Miller) was heard. Fred L. Hill read the poem, with the composer at the piano. Arrangements were completed for the clergy and organists' dinner April 28 at the Columbia Hotel.

The young organists' contest for residents of Maine not over 25 years old is to take place May 28 at the First Parish Church. The test piece selected is "Ein feste Burg," No. 2 of "Five Chorale Paraphrases for the Organ" by Homer Whitford, the other composition to be of their own choosing.

HOWARD W. CLARK, Secretary.

**Toledo, Ohio, Sub-Chapter.**

The Toledo sub-chapter presented Virgil Fox in a recital at Trinity Episcopal Church Jan. 22. Mr. Fox's excellent performance served as a stimulus for organists and lovers of organ music. The profit from this recital was turned over to the British War Relief Committee.

Our meeting Feb. 10 consisted of a dinner and two short recitals—one played on a "naughty" Skinner organ with a French horn and clarinet and the other on an ex-tracker action instrument which is now "lost" forever. The first recital was played by Robert Gallagher at St. Mark's Episcopal Church and contained numbers by Bach, Guilmant and Boellmann. Mr. Gallagher, a senior in high school and an organ student of John

Gordon Seely, played his program from memory and gave a good account of his ability. The second recital was played at St. Paul's Lutheran Church by Charlotte Wilson Engelke, one of Toledo's best-known musicians. The Steere organ in St. Paul's was rebuilt recently by H. W. Muller, one of our Guild members.

DALE RICHARD, Regent.

**Central Pennsylvania.**

The Central Pennsylvania Chapter met Feb. 10 in the Sunday-school rooms of St. James' Lutheran Church, Altoona. After the business meeting Alfred Ashburn, the dean, presented Miss Clara Lauver, who spoke briefly on the life and work of Albert Schweitzer. Following her remarks the chapter listened to a short Bach program as recorded by Dr. Schweitzer. Mrs. William M. Taylor, organist of the First Methodist Church, led a discussion on music which is or is not suitable for church use. Nearly everyone present took part in the discussion, which was interesting and helpful. It was decided to discuss other phases of the subject at a later meeting.

PEARL B. COX, Secretary.

**York Chapter.**

The February meeting of the York Chapter was held Tuesday evening, Feb. 11, in Grace Reformed Church. A musicale was given by the choir and several organists. The Rev. Irvin A. Raubenholt is pastor and Mrs. Catharine M. Chronister is organist and choir director. The organ solos were played by M. Edythe Wareheim, dean of the chapter; M. Violet Hoke and Catharine M. Chronister.

Mrs. Evelyn H. Herman, associate organist of St. Peter's Lutheran Church, was enrolled as a member. Following a business meeting the members and their friends went to Bierman's restaurant for refreshments.

WILLIAM G. N. FUHRMAN, Secretary.

**Indiana Chapter Meeting.**

The Indiana Chapter held its January meeting at the Roberts Park Methodist Church in Indianapolis Jan. 27. Dinner was served to forty-five members and guests. Dean Cheston L. Heath presided at the business meeting. At 8 o'clock Frank S. Watkins, organist and choir-master of the church, gave a recital. He was assisted by the sanctuary choir. Mr. Watkins is a newcomer to Indianapolis and is affiliated with the Thomas Carr High School.

ELSIE MACGREGOR, Secretary.

**Wisconsin Chapter.**

Despite subzero weather, a goodly number of Wisconsin Chapter members assembled at the home of John Christiansen in Milwaukee Feb. 18. A short but important business meeting was held and then Mr. Christiansen, assisted by Lyman Nellis, showed colored moving-pictures of their interesting Eastern trip.

The February musical event was the vespers service at the Ascension Lutheran Church Sunday, Feb. 23, at 4 p. m. Guest organists were Gertrude Loos-Barr, Arthur Arneke and Earl Morgan, who played the Sonata by Reubke, "In-

vocation," Puccini, and Finale from Sixth Symphony, Vienne. John Christiansen, organist of this church, played the service, and also "Sheep May Safely Graze," Bach, and "Angelus," Karg-Elert. The church choirs assisted, singing two anthems.

ARTHUR KNUDSON.

**Central Missouri Chapter.**

The Central Missouri Chapter held a meeting Jan. 14 at Stephens College, Columbia. The program was the annual faculty recital given by Miss Neta Williams. After this the members met in Miss Williams' apartment for a business meeting and refreshments.

The resignation of William Bedford of Christian College as dean was accepted with regret and Norman Goodbrod was elected dean for the remainder of the year.

The Central Missouri Chapter held its second meeting of this year in Columbia Feb. 10. The new dean, Norman Goodbrod, presided. After a business meeting and discussions led by different members dinner was served. In the evening the group attended the concert of the St. Louis Symphony Orchestra.

MRS. R. T. DUFFORD, Secretary.

**Utah Chapter News.**

The Utah Chapter has been very active during the last three months. In December Tracy Y. Cannon, director of the McCune School of Music and Art, gave an interesting resume of his music studies, dealing in particular with his organ work with Dr. A. A. Stanley in Ann Arbor, Mich., with Pietro Yon in New York and with Guilmant in Paris. At the January meeting a program was given by Mrs. Agnes Duffin, Miss Irene Jacobsen and William Richards. In February J. J. Keeler, organ; Donald Olsen, viole d'amour, and Homer Wakefield, harpsichord, gave a recital of ancient music, presenting numbers by Pachelbel, Attilio Ariosti, Bach, Purcell, Byrd and Rameau.

ALFRED M. DURHAM, Registrar.

**Southern Ohio Chapter.**

The Southern Ohio Chapter presented Virgil Fox in a brilliant recital at the Rockdale Temple, Cincinnati, Jan. 21. As in his previous recitals in Cincinnati, Mr. Fox was very gracious and in response to insistent applause played three encores. His choice of registration and his pedal technique were outstanding.

ETHEL HAAG, Registrar.

**Fort Worth Chapter.**

The Fort Worth, Tex., Chapter met Feb. 5 for a Mexican supper and business meeting at the Del Rio cafe. Plans were made for a group to attend the Virgil Fox recital in Denton Feb. 13. W. A. Wharton, assistant organist at St. Andrew's Episcopal Church, was introduced as a new member.

The Broadway Baptist Church, Dr. W. Douglas Hudgins, pastor, was host to the Guild Sunday afternoon, Jan. 19. Anna Marie Siceloff and Mrs. Dwight Alexander, organists, and the church choir, under the direction of Carlyle Bennett, and accompanied by Mrs. Katherine Cannon, gave a beautiful program of sacred music.

MARY RICHARDSON, Secretary.

## SUMMY'S CORNER

## Sonata Gothique

By Roland Diggle.....\$1.50

**Dr. William Lester writes:**

"\*\*\*new and impressive cyclic work\*\*\*displays technical skill, fluency of melody, alert rhythms, pleasing harmonies;\*\*\* genuine organ music. The three movements are structurally valid, balanced and consistent. Technical demands are below the moderately difficult line.

"A new native work that has solid virtues, is sure to please all involved and is a worthy work to boot."

The organ fraternity is invited to examine a copy On Approval

CLAYTON F. SUMMY CO.

321 S. Wabash Avenue  
Chicago, Illinois

19 West 44th Street  
New York, N. Y.

News of the American Guild of Organists—Continued

Corrected Addresses

The Guild has prepared the following lists of corrected addresses of members. These are corrections from the new 1940-41 yearbook and directory:

- Chesapeake Chapter.**  
Akehurst, Mrs. James S., 4012 Park Heights avenue, Baltimore, Md.  
Amoss, Miss Pat, 9306 Harford road, Parkville, Md.  
Atlee, Dorothy Bitterman, 5603 Mattfeldt avenue, Baltimore, Md.  
Byrd, Miss Vida, 4012 Northern parkway, Baltimore, Md.  
Caner, Mrs. Margaret M., 400 Woodford road, Baltimore, Md.  
Cline, Miss Kathryn, La Grange College, La Grange, Ga.  
Cullen, Mrs. Helen V., 601 Hollen road, Baltimore, Md.  
Denues, John, Round Bay, Md.  
Denues, Mrs. John, Round Bay, Md.  
Douglas, Edward C., Route 1, Epping Forest, Annapolis, Md.  
Douglas, Mrs. Edward C., Route 1, Epping Forest, Annapolis, Md.  
Dunn, Thomas B., 1704 Lakeside avenue, Baltimore, Md.  
Ender, Edmund S., 4502 Carleview road, Baltimore, Md.  
Ender, Miss Elizabeth, 4502 Carleview road, Baltimore, Md.  
Fox, Virgil Keel, 7009 Kenleigh road, Baltimore, Md.  
Frantz, Mrs. Eva Ness, 2874 Oakley avenue, Baltimore, Md.  
Garthe, Miss Hedwig, 2024 Brookfield avenue, Baltimore, Md.  
Hall, Clarence L., 2800 Kirk avenue, Baltimore, Md.  
Hodgson, Milton, 24 East Mount Vernon place, Baltimore, Md.  
Honeywell, James O., Box 88, Baltimore P. O., Baltimore, Md.  
Howell, Miss Helen, 509 Park avenue, Baltimore, Md.  
Ibbotson, Ernest M., 818 Northern parkway, Baltimore, Md.  
Leslie, Mrs. Mary Jane, 2104 Mount Royal terrace, Baltimore, Md.  
Lucke, Miss Katharine E., 3605 Windsor Mill road, Baltimore, Md.  
Masson, Mrs. Lucille Tingle, 5109 Falls Road terrace, Baltimore, Md.  
Metz, Mrs. Charles B., California Institute of Technology, Pasadena, Cal.  
Ripperger, Arnold H., 3009 Overland avenue, Baltimore, Md.  
Schamberger, Mrs. Karl H., 1314 Lakeside avenue, Baltimore, Md.  
Shelton, Mrs. Emma B., 3718 Cranston avenue, Baltimore, Md.  
Shreeve, Miss Hattie R., 3318 West Rogers avenue, Baltimore, Md.  
Smith, Mrs. Mabel Kyle, 518 Chateau avenue, Baltimore, Md.  
Spittlehouse, Mrs. Ralph, 9012 199th street, Hollis, N. Y.  
Stocksdale, Miss Margaret, 15 Chatsworth avenue, Glyndon, Md.  
Thatcher, Howard R., 1509 John street, Baltimore, Md.  
Thornton, Billy, 7610 Old Harford road, Baltimore, Md.  
Tyson, Mrs. Rhoda B., R.F.D., Joppa road, Towson, Md.

- Illinois Chapter.**  
Bottorff, Rachael Ann, 1436 Astor street, Chicago.  
Brown, Ruth L., 2203 Maine street, Quincy, Ill.  
Clauson, Mrs. Florence A. (Harry S.), 3225 West Catalpa avenue, Chicago.  
Cutler, Kenneth, 5804 Race avenue, Chicago.  
Finnemore, W. Wray, 410 Sunnyside avenue, Elmhurst, Ill.  
Flandorf, Walter, 1916 Lincoln Park West, Chicago.  
Garton, Frank L., 40 Broad Lane, Hampton, Middlesex, England.  
Haines, Tina Mae, 4740 Kimbark avenue, Chicago.  
Hall, Margold, Fairmont, Neb.  
Held, Wilbur, 1386 Prairie avenue, Des Plaines, Ill.  
Hemingway, Mrs. George R., Jr., 3939 North Delaware street, Indianapolis, Ind.  
Hodge, Florence, 310 North Pearl street, Natchez, Miss.  
Johnston, Milton U., 849 Poplar street, Huntington, Ind.  
Lambuth, Archer, 1326 Chicago avenue, Evanston, Ill.  
MacLean, Alex H., 167 Dorchester street, Charlottetown, Prince Edward Island, Canada.  
McGreavy, Genevieve, 1043 West Loyola avenue, Chicago.  
Melbye, Ernst H. C., 5741 North Talman avenue, Chicago.  
Middelschulte, Dr. Wilhelm, Villa Rupe, Sorrento, Italy.  
Miranda, Max G., 319 Peoria street, Lincoln, Ill.  
Moore, Francis S., 6200 Kenmore avenue, Chicago.  
Moran, Adrienne, 111 Park terrace, Ann Arbor, Mich.  
Phillips, Ruth S. (Mrs. John P.), 365

- Ridgewood avenue, Glen Ellyn, Ill.  
Smith, Ella C., 7756 Jeffery boulevard, Chicago.  
Suthern, Orrin C., II, 4637 South Wabash avenue, Chicago.  
Taylor, Helen L., 419 West 110th street, New York.  
Thome, Mrs. Julia N., 2556 Montrose avenue, Chicago.  
Weiger, Mrs. Mabel F., 832 Monroe, Gary, Ind.  
Westbrook, Mrs. Helen S., 5934 North East Circle avenue, Chicago.  
Whitehouse, Dr. Horace, 1716 Ridge avenue, Evanston, Ill.  
Wright, M. Eva, 5635 Washington boulevard, Chicago.

Northern Ohio.

The Northern Ohio Chapter held its February meeting at St. James' Episcopal Church, Cleveland, where the ladies served a bounteous turkey dinner. It was one of the worst nights of the winter, yet some of the people from Youngstown braved the stormy blasts to enjoy the dinner and the evening with us. After dinner we were entertained in the church with the following recital: Chorale in E major, Franck; Flute Solo, Arne; Duetto for Reed Stops, William Russell, and Prelude to Cantata 150, Bach (played by Walter Blodgett); Cantata, "Alles was Ihr thut," Buxtehude, sung by the choir, Gordon McKinnon, baritone; Mary Marting, soprano, and a string orchestra conducted by Walter Blodgett, with Melville Smith at the organ; Sixth Concerto, Handel, with string orchestra.

All were delighted with the program and a more enjoyable evening has seldom been our pleasure to attend.

Miami, Fla., Chapter.

The Miami Chapter presented Carroll Ely in a recital Sunday evening, Feb. 2. Mr. Ely, who is organist of St. Stephen's Episcopal Church, Coconut Grove, gave a splendid program, assisted by Constance Seegar, violinist, and Mrs. Alfred Wright, harpist. This was followed by the evening prayer service of the Episcopal Church. The trio preceding the service, by violin, harp and organ, offered a most satisfying combination. Mr. Ely is a new member of the Miami Chapter and a welcome addition to the chapter. The program was as follows: Prelude, Dubois; Sonata (violin and organ), Purcell; "Ave Maria" (harp, violin and organ), Bach-Gounod; Offertoire, Rogers; Andante from Concerto in D (violin, harp and organ), Vieuxtemps; Air for the G String (violin and organ), Bach. Selections were sung at the service by St. Stephen's choir of twenty-two voices, assisted by Charles Ottino, tenor soloist.

The Miami Chapter held its regular monthly meeting Feb. 3 in the organ studio of the Morgan Piano Company to discuss final plans and arrangements to present Frank W. Asper of Salt Lake City in a recital at the Scottish Rite Temple Sunday evening, Feb. 23. Dr. Asper was to be assisted by Ruth Howell, soprano.

Orlando-Winter Park.

The Orlando-Winter Park branch of the Florida Chapter held its monthly meeting at the home of Mrs. I. N. Burtis in Clermont Feb. 11. After a buffet supper those present enjoyed a number of Bach piano compositions played by Mr. Duckworth. Following a business meeting the evening was concluded by the showing of pictures taken by Mr. Burtis, whose hobby is photography.

MARGARET C. GEORGE, Secretary.

Jacksonville Branch.

Resuming its activities after the successful Claire Coci recital in the Riverside Presbyterian Church Jan. 14, the Jacksonville branch made plans at its February meeting for other musical events. March 10 there will be a program of church music at St. John's Episcopal Church, where Mrs. Robert Lee Hutchinson, regent, is organist. Lyman P. Prior, dean of the Jacksonville College of Music, will direct the forty voices in a musical service and Robert Lee Hutchinson, Jr., a pupil of Claude L. Murphree, former dean of the Florida Chapter, will play the prelude.

Mr. Murphree will give his annual recital in Jacksonville in April, after the Easter holidays. In May the Guild will close the year with its annual picnic.

Mrs. Chesley L. Bowden, treasurer, presented the gratifying report on the Coci recital and showed that from a financial standpoint it was the most successful ever sponsored locally. Mrs. Bowden, also hostess for the day, was assisted by Mrs. Aurelia Jones Baker in serving luncheon.

A number of local musicians and others interested in bringing cultural opportunities to the city are sustaining members of the Jacksonville branch.

LORENA DINNING,  
Publicity Chairman.

Donald Pearson at Tallahassee.

The Tallahassee branch sponsored a recital by Donald Pearson Feb. 4. After the recital a reception for Mr. Pearson was held at the Methodist student union house. Following is the program Mr. Pearson presented: Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude, "Von Gott will ich nicht lassen," Buxtehude; "Noel" ("Grand Jeu et Duo"), d'Aquin; Concerto in F major, No. 5, Handel; Chorale in B minor, Franck; Scherzetto, Vienne; Prelude on "Now as the Sun's Declining Ray," Simonds; Toccata, "Tu es Petra," Mulet.

On Sunday, Feb. 16, the Guild held its annual vesper service at St. John's Episcopal Church in Tallahassee. The combined choirs, both junior and senior, of the churches of the town participated in the service.

HELEN ANDERSON, Secretary.

Lincoln, Neb., Branch.

The Lincoln, Neb., branch met Jan. 27 at the Lincoln Chamber of Commerce for luncheon. Mrs. S. J. Bell read an interesting paper on her study of ancient and modern organs. There were present nine members and one guest, Mrs. Frank A. Darling.

One of our new out-of-town members, Miss Imogene Scammon of Beatrice, has been giving a vesper program every month this winter. Someone assists her each time by reading interesting informa-

tion and comments on the composer's life and his work. One program was devoted entirely to Bach. The program in December consisted of Christmas music and the January one of descriptive music never heard at a church service.

The Lincoln, Neb., Guild members and their guests met Feb. 24 at Walt's music store for a program of organ and piano numbers. The program was as follows: Minuet and Trio and Sicilienne, Bach; Prelude, Fugue and Variation, Cesar Franck, and "Scotch Poem," Edward MacDowell, played by Mrs. S. J. Bell and Miss Grace Finch; Symphonic Variations, Franck, played by Miss Margaret McGregor and Miss Beth Miller, and the Symphonic Piece by Clokey, played by Miss Ruth Dreamer and Mrs. E. A. Cole.

MRS. G. C. HADSELL, Secretary.

Tampa, Fla., Branch.

The Tampa branch held its February meeting on the 6th at the First Christian Church. Nella Holloway Cole repeated her National Alcott lectureship prize "Overtones in Life." Plans were completed by Mrs. George Hayman, the regent, for the annual Guild service to be held Feb. 23 at her church, the Seminole Heights Methodist. A night meeting probably will be held in March for the benefit of younger members who are unable to attend the day meetings.

NELLA WELLS DURAND, Secretary.

Pasadena Out to Hear Fox.

Virgil Fox's recital at the First Methodist Church in Pasadena on the evening of Feb. 8 took the place of the monthly meeting of the Pasadena and San Gabriel Valley Chapter. It was an evening well spent for the large and appreciative audience. Mr. Fox generously played several encores. The program included numbers by Tournemire, Bach, Bossi, Widor, Middelschulte, Bennett, Diggle and Vienne, and it was a superb performance.

LORA PERRY CHESNUT, Librarian.

Lenten -  
Easter  
Music



CANTATAS

Dett, R. Nathaniel....	Ordering of Moses.....	\$1.25
Dubois, Theodore ....	Seven Last Words of Christ.....	1.00
Goldsworthy, W. A....	Vision in the Wilderness.....	1.00
Jenkins, Cyril .....	Lux Benigna (Lead Kindly Light)....	.40
Shure, R. Deane.....	Atonement .....	1.50

ANTHEMS

Bach, J. S.....	Easter Chorals .....	.12
Bach, J. S.....	He Was Crucified .....	.12
Billings, William .....	Lord is Risen Today.....	.15
Clokey, Joseph W.....	Christ Conquereth .....	.15
Daniels, Mabel .....	Festival Hymn .....	.15
Finn, Father .....	Rhythmic Trilogy for Easter.....	.25
Franck, Cesar .....	Psalm 150 .....	.15
Goldsworthy, W. A....	Dawn in the Garden.....	.15
Goldsworthy, W. A....	Rise, Glorious Conqueror.....	.15
Rossini, Carlo .....	Christ the Victor.....	.15
Shure, R. Deane.....	Here Bring Your Wounded Hearts..	.12
Terry, R. H.....	Lead on, O King Eternal.....	.15
Yon, Pietro .....	Christ Triumphant .....	.15

SONGS for EASTER

Rossini, Carlo.....	Christ the Victor, three keys. Ea...	.50
Yon, Pietro A.....	Christ Triumphant, two keys. Ea...	.60
Shure, R. Deane.....	Sorrow of Mary, contralto.....	.50
Gilbert, Harry.....	My Redeemer Lives, two keys. Ea...	.60
O'Hara, Geoffrey.....	The Hour of Calvary, 3 keys. Ea...	.50

Request a complete list of our Lenten and Easter Music

J. FISCHER & BRO. NEW YORK  
119 WEST 40th STREET



# BURLINGTON CHURCH BUYS KIMBALL ORGAN

## THREE-MANUAL TO BE BUILT

Specifications Are Drawn Up by E. F. Hemmye of the Iowa City for Oak Street Baptist Church—Will Have Twenty-One Ranks.

The organ committee of the Oak Street Baptist Church of Burlington, Iowa, has signed a contract with the W. W. Kimball Company to build a three-manual organ of twenty-one ranks. The specification, which was drawn up by E. F. Hemmye, a prominent organ "fan" of Burlington, shows the following tonal resources:

### GREAT ORGAN.

Contra Gemshorn, 16 ft., 85 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 notes.  
Octave, 4 ft., 61 pipes.  
Octave Gemshorn, 4 ft., 61 notes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Chimes (provided for).

### SWELL ORGAN.

Rohr Bourdon, 16 ft., 97 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 73 notes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Rohr Flöte, 4 ft., 73 notes.  
Nazard, 2 2/3 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Wald Horn, 8 ft., 73 pipes.  
Oboe Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

### CHOIR ORGAN.

Gemshorn, 8 ft., 73 notes.  
Viola, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Gemshorn Octave, 4 ft., 61 notes.  
Dolce Octave, 4 ft., 73 notes.  
Dolce Twelfth, 2 2/3 ft., 61 notes.  
Dolce Fifteenth, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Chimes, 8 ft., 25 notes.

### PEDAL ORGAN.

Metal Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 44 pipes.  
Contra Gemshorn, 16 ft., 32 notes.  
Lieblich Gedeckt, 16 ft., 32 notes.

Octave Diapason, 8 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Gemshorn, 8 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Chimes, 8 ft., 25 notes.

## EVANSTON CHOIR FESTIVAL CROWDS ST. LUKE'S CHURCH

Evanston has an outstanding annual event, musically and religiously, in its festival choral evensong under the auspices of the Evanston Choir Association, made up of a group of the choirs and their directors in six churches. This year the event took place as usual in St. Luke's Episcopal Church, on Feb. 23, and, as usual, this large edifice was filled to the last seat by members of the various churches. Those taking part were the choirs of St. Luke's, directed by Dr. Herbert E. Hyde; the First Baptist Church, William H. Barnes, Mus.D., director; the First Congregational, Theodore Harrison, director; the First Methodist, directed by Dr. Emory L. Gallup; the First Presbyterian, Elias A. Bredin, director, and St. Paul's English Lutheran, Arthur Clark, organist and director. Preceding the processional Dr. Barnes played Franck's Chorale in B minor as a prelude. The service music was sung by St. Luke's choir, with Dr. Hyde at the organ, and he also accompanied all the anthems. The postlude, a movement from Vierne's Second Symphony, was played by William Sumner, organist of the First Congregational Church.

The entire service was one of dignity and beauty and the united choirs, a total of 250 voices, did remarkably fine work, despite the limited joint rehearsals possible. Dr. Lutkin's fine Magnificat and Nunc Dimittis were a feature. Don Malin's arrangement of "Let Altogether Praise the Lord," by Herman, was the first anthem. "Love Invisible," a gem by Matthews, and Holst's well-known "Turn Back, O Man," Beethoven's "Hallelujah Chorus" from "The Mount of Olives" and a lovely orison anthem, "A Prayer," by Frances McCollin, formed the remaining special offering.

The Rev. Frederick L. Barry, rector of St. Luke's, welcomed the singers and the large congregation in a brief but happy address.

JUST PUBLISHED  
for Junior Choir

## A SHORT COMMUNION SERVICE

Two Part, with Organ

by  
T. TERTIUS NOBLE

16 Cents

## Anthem for Good Friday INTO THE WOODS MY MASTER WENT

for Mixed Chorus with Soprano or Tenor Solo

by  
J. THURSTON NOE

20 Cents

## Motet for Palm Sunday HOSANNA TO THE SON OF DAVID

For Mixed Chorus with Solo for Baritone, Tenor or Soprano

by  
M. MAURO-COTTONE

15 Cents

## Anthems for Easter

MIXED VOICES (just issued)

ALLELUIA.....J. S. BACH .12  
AN EASTER ALLELUIA.....T. TERTIUS NOBLE .16  
CHRIST IS RISEN!.....ROBERT HERNRIED .12  
ALLELUIA, COME GOOD PEOPLE...KATHERINE K. DAVIS .12

**GALAXY MUSIC CORPORATION**  
17 West 46th Street New York

A Month of Study in

## Organ Playing and Choir Routine

will be conducted by

David McK. Williams

at

St. Bartholomew's Church, New York City  
during July, 1941

Detailed information may be had by writing to  
Mr. Graves Pittard, 108 East 51st Street, New York, N. Y.

## Westminster Choir College

TRAINING CHORAL CONDUCTORS FOR THE  
CHURCH, CIVIC CHORUS, SCHOOL AND COLLEGE

JOHN FINLEY WILLIAMSON PRINCETON,  
PRESIDENT N. J.

ALEXANDER McCURDY, Head of Organ Department

## FRANK VAN DUSEN

Director School of Church and Choir Music—American Conservatory  
Professor of Organ, Piano and Theory—Wheaton College  
Director School of Sacred Music—Presbyterian College of Christian Education  
Address Kimball Hall, Chicago, Ill. Tel.: Webster 0620

## GRAY-NOVELLO

Announcing a new venture in  
modern music for the organ.

## CONTEMPORARY ORGAN SERIES

General Editor:

WILLIAM R. STRICKLAND

1. Toccata SOWERBY
2. Chorale SESSIONS  
(No. 1)
3. Chromatic Study  
on Bach PISTON
4. Dirge MOORE  
(Passacaglia)
5. Eclogue WAGENAAR
6. Prelude JACOBI
7. Episode COPLAND

(To be continued)

## Additional Organ Works

BACH, arr. E. A. KRAFT  
Chorale from "Christ Lay in Deaths"  
BACH, arr. C. BLACK  
Miserere  
LEON VERREES  
Choral Improvisation on "O Filii"  
BACH, arr. VIRGIL FOX  
Come Sweetest Death  
A. GRETCHANINOFF  
Three Pieces  
HOMER WHITFORD  
5 Choral Paraphrases  
NORMAN COKE-JEPHCOTT  
Variations and Toccata on "America"

A stirring anthem for these  
troubled times!

## A HYMN of FREEDOM

The words by

JOHN ADDINGTON SYMONDS

The music by

ERIC H. THIMAN

For mixed voices with organ accompaniment. Price 15 cents

These things shall be: a loftier race  
Than e'er the world hath known, shall  
rise,  
With flame of freedom in their souls  
And light of knowledge in their eyes.

They shall be gentle, brave, and strong,  
To spill no drop of blood, but dare  
All that may plant man's lordship firm  
On earth, and fire, and sea, and air.

Nation with nation, land with land,  
Inarmed shall live as comrades free:  
In every heart and brain shall throb  
The pulse of one fraternity.

New arts shall bloom of loftier mould,  
And mightier music thrill the skies,  
And every life shall be a song,  
When all the earth is paradise.

## Other New Anthems

W. A. GOLDSWORTHY  
"An Easter Antiphon..... .16  
(For Senior and Junior Choirs)  
GEORGE W. KEMMER  
(Arr.)  
"Jesus in Gethsemane" (Bach) .15  
HOMER WICKLINE  
"Psalm 140" ..... .25  
HENRY HALLSTROM  
"God Came Like the Dawn".... .16  
CLARENCE DICKINSON  
"Great and Glorious" (Revised  
and shortened edition)..... .20

THE H. W. GRAY CO., 159 East 48th St., NEW YORK  
Agents for NOVELLO & CO., LONDON

GRAY-NOVELLO

## THE DIAPASON

ESTABLISHED IN 1909.  
(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone: Harrison 3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, MARCH 1, 1941

Subscribers who at any time fail to receive THE DIAPASON and anyone whose copy of the magazine does not reach him promptly will confer a favor on us by notifying the office of publication. It is very important that if you move to a new address word of the change be sent without delay.

## MORE ON THE PRELUDE

Many interesting letters have been the result of our editorial in the January issue, in which we commented on the fine support the Rev. A. Raymond Grant, D.D., of the First Methodist Church of Sacramento, Cal., gives the organ prelude, as shown in a statement on the church's weekly folder, from which we quoted. Incidentally, the fortunate organist of this church is Mrs. Ethel Sleeper Brett. In these communications there is convincing evidence of a fact, already well known, that a substantial number of the clergy value the prelude and do not subscribe to the doctrine that it is a sort of preliminary feature on a par with most restaurant music, and to be regarded as a means of covering up more unpleasant noises made as the worshippers gather.

From Wellington, Kan., Mrs. Cline Douglass Henley writes to direct attention to the attitude of her pastor, the Rev. William W. Owen, who prints in large letters at the very top of the folder of the First Methodist Church every Sunday something like the following: "The prelude is an important part of our worship. Let us make the most of it." With this admonition placed before a congregation every week the result is bound to be some attention to and respect for the prelude. In fact, Mrs. Henley reports that the pastor has succeeded in developing a receptive attitude on the part of the congregation, so as to make the organ music a real part of the service. Her evening postlude is frequently used as an "organ benediction." Obviously all this gives the organist an incentive to devote more time to preparation of service numbers.

A pleasant experience of one veteran organist was his association for fifteen years with a distinguished minister who invariably, at the close of the prelude, arose and announced: "We will continue our worship by—" as he announced a hymn or the invocation. It is heartening to hear of many others with the same attitude.

## TEMPORA MUTANTUR

In its historic setting the organ postlude has been the subject of much thought and discussion. Why is it? How loud or soft should it be? Should anybody stop to listen to it? The wise organist has acquired the discernment to play just loud enough to cover the footsteps of the departing worshippers without

making so much noise that their conversation is made difficult. Now and then a fire breaks out in church and then organ music has prevented a panic because the organist had enough presence of mind to keep on playing until everyone had escaped to safety.

So much for the postlude in church. With the advent of electronic organs came a great enlargement of the instrument's sphere. Today no tavern is complete in equipment without one. It almost seems like another case of "stealing the livery of the court of heaven to serve the devil in."

What brings this to mind vividly is an interesting news story from Iowa, illustrating just how the organ can serve in an entirely novel way. It appears that a very modernistic tavern in Des Moines was raided and the proprietor and his liquor were seized. Thirty or forty customers were at tables and in booths when detectives entered and began to create consternation. And then we have this in boldface type in the Des Moines story: "A girl at an organ played a march all through the raid and many patrons did not know it had taken place."

So the postlude has followed the electronics to the saloon and has proved its usefulness. Nothing shall disturb the imbibing customers of a tavern while the "organ" and the organist are alert and ready to calm them. Serenity reigns and not even police raids shall surprise anyone sufficiently to cause as much as one drop to go down the wrong throat. Another triumph for the organ: The terrors of police raids have been overcome by its music!

## ORGANISTS SPEAK OUT

Once in a great while a body of organists is aroused sufficiently to speak out when the provocation is great. When this occurs it is news, for, despite codes of ethics and the like, the usual course of procedure when an injustice is committed is to sit in silent regret and sorrow. So accustomed to this supine attitude have certain ministers and music committees become that they have no fear of—and probably no respect for—the organizations that are the organist's sole defenders. An exceptional case occurred in Pittsburgh a month ago, when the Western Pennsylvania Chapter of the American Guild of Organists, taking notice of what from all accounts seems to be a deplorable instance, adopted the following plainly-worded resolution, which was ordered sent to the rector of the Church of the Ascension in that city and to the senior warden:

Dear Sir: At our regular monthly meeting Jan. 14 the following resolution was passed:

The Western Pennsylvania Chapter of the American Guild of Organists deeply regrets and deprecates the action taken resulting in the removal of Mr. Herbert C. Peabody as organist and choirmaster of the Church of the Ascension, and also the manner in which this action was taken.

Because of this unfortunate decision Pittsburgh loses a man who is a credit to the community and to the church; a lovable character, an outstanding musician of national reputation and a real gentleman.

The resolution was signed by the dean and secretary of the chapter.

This example might well serve as a suggestion to other Guild chapters. Unfortunately, as THE DIAPASON has pointed out in the past, there is no means of redress and no court of appeal for any church musician who feels that he has a grievance. We have made inquiry on this page of our readers as to whether or not we were accurate in this statement, but no one has come forward with a correction. This is an anomalous situation, hardly paralleled in any other profession. When an organist deals with a priest, rector or minister, or with a music committee, that is Christian, as we believe the great majority are, all is well; when the un-Christian and unethical minority is encountered it is just the musician's bad luck. But such manifestations of fraternal interest and concern as the

resolution of the Pittsburgh organists, with the attendant publicity, will do a great amount of good.

We are indebted to Ernest M. Skinner for a clipping of this United Press dispatch published in Florida newspapers Feb. 4 with the heading "The Organist Was Right":

La Grande, Ore.—The organist at Central School here complained the instrument was out of order. A tuner conceded its right to be out of order. It hadn't been tuned since April 18, 1889.

MUSIC BY VERNON DE TAR  
MARKS CHURCH'S CENTENARY

The Church of the Ascension, at Fifth Avenue and Tenth street in New York City, commemorated its one hundredth anniversary Nov. 17 and a feature of the day was the suitable music arranged by Vernon de Tar, organist and choirmaster of the church. In the evening a centennial service of music was held and Mr. de Tar and the choir gave Dvorak's "Te Deum," Bach's "Blessing, Glory, Wisdom and Thanks," and Mr. de Tar's own festival anthem, "The Glory of the Lord," recently published by the H. W. Gray Company.

A service of unusual interest and beauty was held Dec. 1, with Yves Tinday as soloist. The service was made up of solo and choral music from the twelfth to the seventeenth centuries. This drew the largest congregation of the season. Other oratorios given this year include Mozart's "Requiem," Handel's "Messiah" and Haydn's "Creation."

In March Mr. de Tar will give Brahms' "Requiem" on the 2d and Bach's "St. John Passion" on the 23d. Also during Lent he will give a series of organ recitals on Thursday afternoons at 5:30.

A list of the memorials at the Church of the Ascension includes two in memory of Jessie Craig Adam, who was the church's organist from 1914 until her death in 1939. The chancel chairs were the gift of the congregation and a sketch of St. Cecilia by Edwin H. Blashfield was given by the choir in 1940.

## Philadelphia Cultural Olympics.

An organ and a cappella festival was held in Philadelphia Jan. 21 under the auspices of the Cultural Olympics, an arts program carried on by the University of Pennsylvania. The purpose of the project is threefold—to encourage active participation in the arts on an avocational or amateur level by providing opportunities for self-expression and for sharing the artistic efforts of others through festivals and exhibitions; to develop a high level of artistic achievement by setting up standards of excellence and by making a careful analysis of each performance, and to discover unusual artistic ability and help it develop by providing scholarships and art materials. Activities are carried on in music, dance, drama, reading and speaking, and graphic and plastic arts. The organ and a cappella festival was one of eight musical events. It is held annually, like the others, and is designed to stimulate interest in the best music, both ancient and modern, for organ and for choirs in church and school. The choirs are chosen by adjudicators who hear them in their own schools or churches. Organists are selected at an audition on the Curtis organ in Irvine Auditorium, where the festival is held. This adjudication is held under the direction of the university organist and the Pennsylvania Chapter of the American Guild of Organists. This year the organists were Paul Wagner, who played the D major Fugue of Bach, and Ruth Curtin, who contributed the Intermezzo from Widor's Sixth Symphony.

## Large Daytona Beach Organ Moved.

An Aeolian organ of twenty-eight sets of pipes and a total of nearly 2,000 pipes which has stood in the residence of the late Charles G. Burgoyne at Daytona Beach, Fla., since 1914, has been dismantled and moved by Joseph H. De Wolfe of Jacksonville. The instrument was an Aeolian self-player. Since the death of its owner in 1916 it has not been used, but previous to that time the palatial home and the organ were attractions which drew many tourists. Mrs. Burgoyne closed the residence after her husband's death. It is planned to reerect the organ in Jacksonville previous to placing it on the market.

Recalling the Past  
from The Diapason's  
Files of Other Years

TWENTY-FIVE YEARS AGO THE following events were reported in the issue of March 1, 1916—

A four-manual Möller organ in St. Luke's Church, Brooklyn, was opened Jan. 18 with a recital played by H. Brooks Day, organist of the church.

Reginald Goss Custard, distinguished English organist, arrived in New York for an American recital tour.

Dr. Humphrey J. Stewart, who presided over the Austin four-manual organ in the Spreckels Pavilion at Balboa Park, San Diego, Cal., made his first annual report, showing that 357 recitals had been played and 2,597 compositions performed. Of the recitals Dr. Stewart played 301 and sixteen visiting organists the remainder.

Sir George Clement Martin, organist of St. Paul's Cathedral in London since 1888, died in England. He was born in 1844.

TEN YEARS AGO THE FOLLOWING occurrences were reported in the issue of March 1, 1931—

The crop of new four-manual organs under construction or just completed, described in THE DIAPASON, included the following: Skinner for Trinity College, Hartford, Conn.; Kilgen for First Methodist Church, South, of Fort Worth, Tex.; Aeolian for Vanderbilt University, Nashville, Tenn., and Kimball for North Methodist Church at Indianapolis, Ind.

Dr. T. Tertius Noble's fiftieth anniversary as an active church musician was to be observed in March. March 16 the National Association of Organists announced a dinner in honor of Dr. Noble at the First Presbyterian Church. This was to be followed by a festival service in the church under the direction of Dr. William C. Carl. Compositions of Dr. Noble were sung March 15 in St. Thomas' Church and in many other New York churches, as well as in at least forty English cathedrals.

Completion of fifty years as a church musician by James H. Rogers was recognized with a special service at the Epworth-Euclid Methodist Church in Cleveland Jan. 25. All the music consisted of compositions by Mr. Rogers and the composer played several organ selections before the service.

Dedication of the magnificent new edifice of the Riverside Church in New York took place Feb. 8 and Harold V. Milligan, F.A.G.O., organist of the church, marked the occasion with a Bach program on the four-manual Hook & Hastings organ.

The Oliver Ditson Company of Boston and New York, oldest of American music publishing houses, which was founded in 1783, was sold to the Theodore Presser Company of Philadelphia.

The famous organ built by Walcker of Germany for the Boston Music Hall and later sold to Edward F. Searles, who installed it in a special building at Methuen, Mass., was acquired by Ernest M. Skinner, with the building that houses it.

William John Hall, a prominent St. Louis organist and school music expert, died Feb. 9.

WILHELM MIDDELSCHULTE  
STAYS IN SORRENTO, ITALY

In answer to numerous inquiries concerning the present whereabouts of Dr. Wilhelm Middelschulte it may be stated that he is at Villa di Sorrento, Sorrento, Napoli, Italy, where he and Mrs. Middelschulte have sojourned for some time and where the monthly arrival of THE DIAPASON keeps them in touch with news in America. One of those who have received letters from Dr. Middelschulte within the last month is Sister Mary Gisela of Mount Mary College, Milwaukee, Wis. In his letter Dr. Middelschulte throws light on conditions and tells of the distress in one of the convents in Sorrento, where thirty-five nuns are cloistered who formerly did embroidery work. This has been stopped and the sisters are actually suffering hunger. "Far from the noise of the world, we are enjoying the beautiful climate and the classic art of Italy," writes Dr. Middelschulte.



## THE FREE LANCE

By HAMILTON C. MACDOUGALL,  
Mus. D. (Brown University), A. G. O.,  
A. R. C. O., Professor Emeritus,  
Wellesley College

Percy Grainger is reported to have said of a young and promising player: "He not only is a superb musician, but in addition has become one of the world's greatest virtuosi." I was struck with this putting into strong contrast two marks of success in music. It is as if Percy Grainger had said: "He is not only a superb musician, but, what is better, a great virtuoso." Some lovers of music and students of musicians' attributes might prefer to say: "He is not only one of the world's greatest virtuosi, but, what is better, a superb musician." I care not which attribute, virtuosity or musicianship, you push to the front. Two great names—Beethoven and Liszt—would seem to me to belong to men who, were equally great in virtuosity and musicianship. Would you agree with me if I said that in Wagner musicianship and virtuosity were in equipoise? What is your attitude to J. S. Bach? Do you think of him as a virtuoso—that is, as a great organist—and cite his works as proof of his equally great musicianship? Or would you more likely say: "Oh, I seldom dwell on Bach as an organist, but rather as the great musician of all time."

As a pleasing game on these lines, how would you analyze or classify Paderewski, Smeternin, Lotte Lehman, Toscanini, your favorite organ recitalist or the most popular musician in your city?

Think over your friends who have done something in music. One of them is continually asking "Why?" or "Why not?" He has the analytical turn of mind and will develop along the line of musicianship. His chum, who takes his music emotionally, may be so absorbed in the sheer sound of it that he can never stop to think about it or wonder at it; he will probably develop as the virtuoso. Each of these types would profit by understanding the other.

May I offer the suggestion that our young organ virtuosi—and there are many of these (men and women both) whom I admire exceedingly—are so excited over their virtuosity and its growth in scope from year to year that they may forget all about musicianship?

What is musicianship? Why is it that to say of a man: "He's a good musician" is one of the high compliments you may pay him? In my long experience I have noticed that the singer or pianist or recitalist about whom I was sure to be told "he's a good musician" was a person whose knowledge of his own line in music was broad and thorough. Further, his advice on all sorts of musical matters was sought by people of consequence, people who had interests in matters ranging from wanting to know the name of a good singing teacher in Philadelphia to asking for suggestions for the programs of the local chamber music society, or who'd be a good organist for a prominent church.

Knowledge, extensive, intensive, accurate, is perhaps the principal ingredient in musicianship. It is gained through much hard study.

Uncle Mo is on the program committee of his chapter and finds it difficult to invent novel and attractive subjects for the monthly meetings. He had the happy thought of reading the reports of chapter meetings in THE DIAPASON and taking note of novelties. Here are some of the things he discovered: All hands playing Haydn's "Toy Symphony"; lecture by a specialist on stained-glass windows; potluck supper; a progressive organ recital, involving three churches; more or less informal luncheon meetings; a Christmas party and dinner; a question and answer game; an impromptu diversion in imitation of "Information, Please"; and all sorts of combinations of "eats" and lectures, with the assistance of talented members of the chapter.

Notwithstanding wars and rumors of wars circulars from artist bureaus arrive by every mail; ordinarily they go to the waste-basket. Boosey & Hawkes, Inc., New York, send me an informing and handsome eight-page announcement of Bela Bartok, composer, piano recitalist, lecturer and, with Mrs. Bartok (Ditta

Paszty), duo-pianist, that I think should have a special word; this concerns his "Mikrokosmos," a collection of 153 progressive piano pieces by Bartok, in six books. I have never seen this work, nor do I know anyone who has either seen or studied it, but the claim of the circular is that "Mikrokosmos" (little world), although its language is that of the twentieth century, is a practical go-between, bridging the distance separating the music of the Mendelssohn-Chopin-Brahms period from that of Stravinsky and perhaps Bartok himself. This claim may or may not be well founded.

That the classical-romantic period in music and the extreme modern period need to be brought together through a sympathetic intermediary is something that I have urged more than once in the *Free Lance* column. I quote from the circular: "The would-be pianist of today is reared on a diet of mainly classical music, plus a lesser amount of modern 'teaching music' \* \* \* which is of little interest except for teaching. There is thus developed a serious lack of contact between the young player and the contemporary composer and, as a consequence, between the composer and the public. It is from every point of view unfortunate that so few attempts should have been made to remedy the schism. \* \* \* The pianist who goes through the 153 pieces of 'Mikrokosmos' thoroughly will learn eventually to accept many latter-day innovations as a normal part of the musical vocabulary."

We're having a good deal of fuss about strict counterpoint nowadays. I was somewhat surprised to read in a letter by Chopin, the Elegant, the Romantic: "My dear Fontana: \* \* \* send without fail Cherubini's *traité*; I think it's *Du Contrepoint*." This, of course, is that Bible of nineteenth century theory, Cherubini's "Treatise of Counterpoint and Fugue." At another place I note: "In the Palais Royale, in the gallery, on the theater side, almost in the middle, is a big shop of *galanterie*—two show windows with various little boxes, ornaments and trifles; shining, elegant and expensive. Ask them if they have one of those tiny ivory hands, for scratching your head; a little hand, usually with bent fingers, white, set on a black rod; I think I saw one there; ask and they will tell you." ("Chopin's Letters," Opienski, edited by Voynich, D. Harmsworth, Ltd., 1932.)

### Church Program by Bartley.

Nearly a year to the day since the arrival of Irving D. Bartley, F.A.G.O., at Las Vegas, N. M., his choir gave a full-length program at the Las Vegas Methodist Church Sunday evening, Feb. 2. For the prelude Mr. Bartley played the "Piece Heroique" by Franck and between the groups of choir numbers two organ-piano numbers were rendered: "The Swan," Saint-Saens-Hanke, and Schubert's Impromptu in A flat, the organ part being composed recently by Mr. Bartley. Mrs. J. A. Myers presided at the piano and Mr. Bartley at the organ. The junior choir of twenty voices under the direction of Mrs. Nelson Wurgler, wife of the pastor of the church, rendered "The King of Love My Shepherd Is" by Protheroe and assisted the senior choir in "Hark, Hark, My Soul," by Shelley. Other numbers by the senior choir of thirty voices under Mr. Bartley's direction included: "O Be Joyful in the Lord," Garrett; "I Sought the Lord," Stevenson; "I Am Alpha and Omega," Stainer; "O Divine Redeemer," Gounod; "God So Loved the World," Stainer; "The Lord Is Exalted," West, and "Nazareth," Gounod. On Palm Sunday afternoon, April 6, Mr. Bartley's choir will render Dubois' "The Seven Last Words of Christ" at the same church.

### Father of Barrett Spach Dead.

Dr. Amuel Barrett Spach, father of Barrett Spach, organist and director at the Fourth Presbyterian Church in Chicago, died at his home in the suburb of Kenilworth Feb. 11. Dr. Spach was a prominent Chicago physician for half a century previous to his retirement five years ago. He was 83 years old. Dr. Spach was formerly a faculty member of the University of Illinois College of Physicians and Surgeons. He was a member of the American Medical Association and the Fifty-Year Club of the Illinois State Medical Society. His widow and a daughter, Mrs. Marion De Lary, in addition to the son, survive him.

## The Original Skinner Quality Still in Demand!

### Recent Installations and Work in Process:

First Baptist Church, Jackson, Mississippi. . . . Completed 4-manual  
First Baptist Church, Jackson, Mississippi. Tower Chimes. Completed  
St. John's Church, Washington, D. C. . . . . 3-manual  
Seventh United Presbyterian Church, Philadelphia, Pa.  
..... Completed 3-manual  
New York Avenue Presbyterian Church, Washington, D. C. 3-manual  
St. Paul's Episcopal Church, Baltimore, Maryland  
..... Rebuild, new console  
St. James' Episcopal Church, Baton Rouge, Louisiana. . . 3-manual  
St. Martin's Church, New York City. . . . . 4-manual  
St. Mary's Episcopal Church, Newton Lower Falls, Mass. . 2-manual  
First Methodist Church, Wilkes-Barre, Pennsylvania. . . . 4-manual  
St. Ann's R. C. Church, Binghamton, New York. . . . . 2-manual  
Church of the Advent, Westbury, Long Island, New York. . 3-manual  
Trinity Methodist Church, Salisbury, Maryland. . . . . 2-manual  
First Church, Reformed, Albany, New York  
..... New console and electrification  
Plymouth Church, Shaker Heights, Ohio. . . . . New pipes  
St. Peter's Church, Beverly, Massachusetts. . . . . 2-manual  
Radford Presbyterian Church, Radford, Virginia. . . . . 2-manual

The Ernest M. **Skinner** & Son Co., Inc.

Pipe Organ Builders  
Methuen - Mass.

## Recognition

THE widespread and favorable recognition which has been accorded the small Reuter Organs is most noteworthy. Not only is this recognition being expressed in the form of spoken and written comment, but it is manifesting itself in the definite form of **order after order** being placed with us for these organs.

Such recognition is inevitable, for these instruments, just like the larger Reuter Organs, are clearly the finest of all.

## The Reuter Organ Company

LAWRENCE, KANSAS

Builders of Fine Pipe Organs Exclusively

## Brungardt a Graduate into Organ Field from Accounting and Steel

A. O. BRUNGARDT



From reading his occasional contributions to THE DIAPASON one might suppose that A. O. Brungardt, treasurer and general manager of the Estey Organ Corporation, Brattleboro, Vt., was a scientist, most of whose life had been devoted to a study of physics, acoustics, tone and related subjects. But that is only a part of the story. Mr. Brungardt, whose first connection with the organ business was formed less than eight years ago, is a student of banking and of political economy, pursuing his studies in his native Kansas and at the University of Chicago; an expert accountant, and former works manager and director of research for one of the nation's large manufacturers, the Walworth Company. In the course of his duties he was sent by his firm to Europe for an extended industrial study. With this background and an innate love for music he was metamorphosed into an organ builder, and in this field he carries on his work as thoroughly and with the same studious devotion to detail that marked his rise in a business connected with figures and an industry concerned with heavy iron and steel products.

Mr. Brungardt was born at Victoria, Kan., in November, 1894, and attended the local schools and the Fort Hays Teachers' College, where he earned a teacher's life certificate. In January, 1917, he was granted two years' advanced standing at the University of Chicago and was graduated with the class of 1918. Upon graduation he was awarded a fellowship in the department of political economy and continued his graduate work during the years 1918 to 1919. Practically his entire work at the university concerned itself with economics, with emphasis on money and banking. He was led into specializing in money and banking because his family was interested in a bank and as a consequence he not only acquired considerable practical banking experience, but likewise a love for that occupation. Throughout his school career, however, he was interested in music and studied the violin and voice, playing in both band and orchestra at the Fort Hays Teachers' College and at the University of Chicago.

When in the summer of 1919 Mr. Brungardt sought practical business experience before returning to the university in the fall, he found work with a firm of accountants and industrial engineers and before the summer was over his employers had convinced him that he should not go back to the university. He did work for the Canton Plow Works, the George D. Roper Corporation and the Emergency Fleet Corporation during the summer. Early in 1920 he was at the Walworth Company plant at Kewanee, Ill., and by October was in Boston, again doing work for the Walworth Company. All of this was consulting work, for he was employed by Frazer & Torbet, accountants and industrial engineers, of Chicago.

In April, 1921, Mr. Brungardt became permanently connected with the Walworth Company in Boston. He served first as assistant works manager at the South Boston plant and later as works manager. In 1930 the firm sent him to Europe for extended industrial study and as a result he was made director of research for the company, which by that time operated five plants, producing a great variety of iron, steel and brass products. He had a short stretch in Wall street in 1933 and then went to Brattleboro in the capacity of a consultant. In the fall of 1933, when the Estey Organ Corporation was organized to take over the assets of the Estey Organ Company, he became a one-third owner, secretary, treasurer and general manager.

There was a reed organ in the Brungardt home and he sang in the church choir and sometimes pumped the organ, but his closest approach to a pipe organ before going to Brattleboro was the holding of keys for a tuner in the organ loft. Nevertheless he felt very much at home in the organ business from the start because it satisfied a variety of desires and inclinations. Technical problems have absorbed practically his entire spare time for the last seven years; there is the

artistic factor which is not only deeply innate, but acquired from long association with music and other arts; there is research, which has been his hobby for many years; finally, there is the practical problem of managing a business. With all the attention this has required, Mr. Brungardt has found time to act as guest lecturer at Boston University on "Scientific Management" and also as guest lecturer at the University of Buffalo on "Business Administration."

Mrs. Brungardt, who before her marriage was Miss Theresa S. Schmidt, for a number of years was on the staff of the National Recreation Association in New York. She is well known all over Vermont, although Mr. and Mrs. Brungardt relatively are newcomers in the state.

### Death of Joseph W. Hallam.

Joseph W. Hallam, husband of Lily Moline Hallam, the organist and composer, died at his home in Los Angeles, Cal., Jan. 29 at the age of 85 years. He had been ill for some time and it was for the benefit of his health that he and Mrs. Hallam moved to California a few years ago. Mr. Hallam was a prominent attorney in Sioux City, Iowa, and served several terms as prosecuting attorney. Later he moved to Chicago to practice law and he had many friends among the organists of the city. He was a member of the University Church of the Disciples of Christ in Chicago. In 1928 he married Lily Wadhams Moline, a prominent Chicago organist, with a number of compositions for the organ to her credit, and they made their home in Oak Park, where Mrs. Hallam served for twenty years as organist of First Church of Christ, Scientist. Mrs. Hallam has been organist of the Second Church of Christ, Scientist, Long Beach, Cal., since Oct. 1, 1940. In addition to Mrs. Hallam, Mr. Hallam is survived by several children by his first marriage, whose homes are in California.

### Joseph Bonnet Plays in Detroit.

Joseph Bonnet gave a recital Feb. 13 at the Art Institute in Detroit before a capacity audience. Including composers from the serene seventeenth century to contemporary writers, but omitting any of the real modernists, the program stopped just short of being a historical recital. The two outstanding numbers of the evening were the preludes on "Liebster Jesu, wir sind hier" and the Prelude and Fugue in D major of Bach. The fugue was played with quiet dignity and remained great in its simple majesty. There were none of the regrettable acrobatics which tend to convert the organ into a mighty calliope. The best-received number was Bonnet's own "Variations de Concert." Enthusiasm over this was so great that Bonnet was compelled to give two encores.

AUGUST MAEKELBERGHE.

[Music reviewer, The Detroit Free Press.]

Haydn's "Creation" was sung at the evensong services in St. Bartholomew's Church, New York City, Feb. 16 and 23 under the direction of Dr. David McK. Williams. Feb. 2 and 9 Parker's "Hora Novissima" was the feature of these services.

## AUSTIN ORGANS, INC.

Organ Architects and Builders  
HARTFORD, CONN.

### REPRESENTED BY

J. E. Austin, Riverview Drive, Suffolk, Va.  
Calvin Brown, 4539 North Richmond St., Chicago, Ill.  
Herbert Brown, 522 Fifth Ave., New York, N. Y.  
P. S. Fanjoy, P. O. Box 159, Winston-Salem, N. C.  
Ernst Giesecke, P. O. Box 234, Honolulu, Hawaii.  
J. B. Jamison, Los Gatos, California.  
Kansas City Organ Service & Supply Co.,  
4113 Pennsylvania, Kansas City, Mo.  
Shewring Organ Service, 15400 Lydian Ave., Cleveland, Ohio.  
Roy E. Staples, P. O. Box 161, Atlanta, Georgia.  
J. J. Toronto, 34 "A" St., Salt Lake City, Utah.  
C. J. Whittaker, 5321 Eighth Ave. N. E., Seattle, Washington.  
Samuel R. Warren, 172 Connecticut Ave., West Haven, Conn.

## MAYLAND

### Elite Organ Percussions

WITH OR WITHOUT  
Electric Actions

Electric Controlled Tubular Chimes  
THE STANDARD SINCE 1866  
SEND FOR CATALOGUE

R. H. Mayland's Son, 54 Willoughby St., Brooklyn, N. Y.

## Richard Ross

### Concert Organist

Church of the Holy Nativity

Baltimore, Md.

Arthur C. Becker, Mus. D., A. A. G. O.  
Lessons in Organ and Service Playing  
De Paul University School of Music  
64 E. Lake Street, Chicago

## OBERLIN CONSERVATORY OF MUSIC

Exceptional opportunities for the Organ Student. Four Specialist Teachers  
Department of choral singing and choir direction  
Cultural advantages of Oberlin College

Twenty-three Pipe Organs for Teaching and Practice  
Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

## KRAFT

### For RECITALS and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

## Mario Salvador,

A.B., Mus.M., A.A.G.O.

Organist—Choirmaster—St. Louis Cathedral

Organ Recitalist

St. Louis

Missouri

## FRANK ASPER

Mus. D., F. A. G. O.

Salt Lake Tabernacle

## ADOLPH STEUTERMAN

F. A. G. O.

Recitals

Calvary Church, Memphis

Lessons



## Ohio Organist-Mayor, an Oberlin Graduate, Serves Parish 30 Years

ALFRED M. WILBER



Alfred Marion Wilber, mayor of South Russell, Ohio, a village in Geauga County, has completed thirty years as organist of the Federated Church at Chagrin Falls without missing a service. The congregation has just honored him for this record of service by presenting him with a purse of \$50. He has been mayor of South Russell since Jan. 1, 1940.

Mr. Wilber was born in Russell township Oct. 7, 1880. With the help of his sister, Alice, he learned to play the reed organ when he was 12. A few years later he began playing the organ in the Methodist Church at Bainbridge Center. He taught school in South Russell before entering the Oberlin Conservatory of Music in 1901.

Upon entering Oberlin he was granted a year's credit in ear training and harmony, enabling him to study with Dr. George W. Andrews two years instead of one, which the theory course required. While in Oberlin he wrote compositions for voice, piano, organ and string orchestra which were played at the college recitals, and in his senior year an entire program of his compositions was given.

Oberlin College annually offered a prize of \$25 for the best Oberlin song. Mr. Wilber's song, "The Fairest Dearest," won the award. The song is found in Oberlin College collections. His song "In Ohio" has been used in school concerts in Chagrin Falls, Bratenahl and Geauga County schools. Several of Mr. Wilber's tunes set to words written by Dr. W. W. Staley are published in "The Christian Hymnary."

Mr. Wilber was organist at the Methodist Church of Oberlin in 1902 and of the Baptist Church of the same city from 1903 to 1905, the year he was graduated. He was organist of the Christian Church of Suffolk, Va., from 1905 to 1910 and played several times at the Jamestown Exposition in Norfolk, Va., in 1907. He won the Suffolk position on the recommendation of Horace Alden Miller, who was his classmate in Oberlin and who previously held the Virginia post.

Mayor Wilber has lived for thirty years on the farm where he was born.

### E. P. BIGGS GIVES PREMIERE OF GRANDJANY CONCERTO

The first performance in this country of a new organ concerto by Marcel Grandjany was given at the Germanic Museum of Harvard University Feb. 24 by E. Power Biggs. The work is dedicated to Mrs. Elizabeth Sprague Coolidge. The unusual program also contained several ensemble numbers for harp and organ in which Mr. Grandjany and Mr. Biggs were the performers, with the Fiedler Sinfonietta, using the organ designed by G. Donald Harrison. The latter numbers were first played at the Coolidge festival at the Library of Congress last spring.

In a recital at the Harvard Memorial Church in Cambridge Jan. 14 Mr. Biggs had the assistance of Colette Lionne (Mrs. Biggs) at the piano in the following program: "Sheep May Safely Graze"

("Birthday Cantata"), Bach; Sonata in C minor on the Ninety-fourth Psalm, Reubke; "A Fantasy for the Flutes," Sowerby; Variations on a Noel, Dupré; Ballade for Piano and Orchestra (organ), Fauré.

Mr. Biggs is booked for a number of appearances both in New England and in the West, including the following within the next month:

March 3—Recital for tri-state convention, Lawrence, Kan.

March 5—Recital for Bethany College, Lindsborg, Kan.

March 16—Dedication of new organ, Phillips Exeter Academy, New Hampshire.

March 19—Soloist at young people's concerts of Boston Symphony Orchestra, Wheeler Beckett, conductor, in Handel Concerto.

March 24—Recital at Germanic Museum with members of the Stradivarius Quartet.

April 27—Soloist with Boston Symphony Orchestra in the Beethoven Mass.

### Death of Francis M. Kip.

Belated word has been received of the death of Francis M. Kip, a veteran New Jersey organist and member of the American Guild of Organists, who passed away Oct. 30 at Neshanic, N. J., after a long illness. He was 68 years old and had lived in Neshanic since 1902. Mr. Kip was the son of the Rev. Francis M. Kip, a minister of the Dutch Reformed Church, and a grandson of the Rev. Francis M. Kip, D.D., who served the Reformed Church at Fishkill, N. Y., for thirty-five years. Mr. Kip studied at Pennington Seminary and was graduated from Princeton University in 1896. For fifteen years he was organist of the Harlingen, N. Y., Reformed Church and for seventeen years was at the Reformed Church of Neshanic. A Hillgreen-Lane organ was installed under his supervision in the Neshanic church. Mr. Kip married Alice Van Fleet in 1924 and she and a daughter, Miss Ruth E. Kip, and a brother, Isaac L. Kip, survive him.

**APPLAUSE** IS MUSIC TO THE ORGANIST  
IS GLORY TO THE BUILDER  
IS A GUIDE TO THE BUYER

Kilgen Associates, Incorporated  
3823-27 Laclede Avenue  
St. Louis, Missouri

January 25, 1941

Gentlemen:

Let me congratulate you on the manner in which you carried out the specification for the organ in the Bethlehem Evangelical Lutheran Church of New Haven, Missouri.

In view of the consistently good voicing throughout the instrument, it is not easy to particularize, but I may mention especially the unforced sonority of the Diapasons, the clearness of the Flutes, and the refinement and delicacy of the Strings. I am absolutely convinced that there is none superior to an organ built by the KILGEN ASSOCIATES.

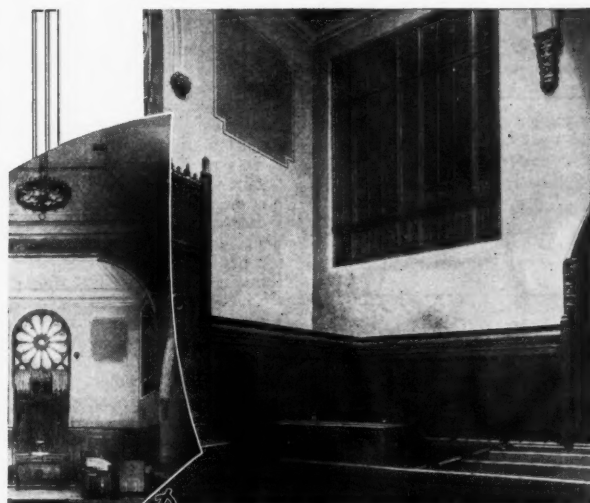
Yours truly,  
JOHN BURMEISTER (signed)  
New Haven, Missouri

Let  
KILGEN

ASSOCIATES, INCORP. *Guide You*

TODAY AS YESTERDAY "THE CHOICE OF THE MASTERS"

OFFICE AND FACTORY  
3823-27 LACLEDE  
ST. LOUIS, MO.



## Bellaire, Ohio-calls WICKS

The First Methodist Church in Bellaire now is the home of a glorious new three-manual Wicks Organ.

Designed by L. H. Montague of Buffalo, the organ's tone qualities are unusually effective. Two well constructed chambers provide remarkably fine expression. Final finishing and tone regulation was done by H. V. Willis of the Wicks staff of artists.

— Make 1941 the year to buy your Wicks Organ —

**WICKS ORGANS**  
1100 FIFTH STREET  
HIGHLAND • ILLINOIS

FOR FORTY YEARS THE FIRM OF

**HILLGREEN,  
LANE & COMPANY**

ALLIANCE, OHIO

Has been building Organs  
and has achieved a reputa-  
tion for fair dealing and  
artistic Organ production.

Inquiries Solicited



## Canadian College of Organists

### OFFICERS OF THE C. C. O.

President—Paul Ambrose, Hamilton, Ont.  
Registrar—Charles E. Wheeler, F. C. C. O., London, Ont.  
Secretary-Treasurer—H. G. Langlois, Mus. B., 252 Heath street East, Toronto, Ont.  
Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto.  
Headquarters—14 Elm street, Toronto, Ont.

### Montreal Center.

A meeting of the Montreal Center was held in the hall of St. James' United Church, Montreal, Jan. 9. The speaker on this occasion was John J. Weatherseed, F.R.C.O., organist and choirmaster of St. George's Parish Church (Anglican) and lecturer in musical history at the McGill University Conservatory of Music. Mr. Weatherseed's subject was "Hymn-tunes," with which he dealt historically and aesthetically. Starting with a hypothetical savage giving vent to his emotional nature in short musical phrases analogous to those of his great-grandchildren "millions removed," the lecturer made a skillful and entertaining excursion through musical history, with side trips here and there. The audience was carried from primitive times to the Greek, Roman and Byzantine periods. Ambrose, Gregory, Charlemagne and other misty figures of the past flitted by as specimens of plainsong were rendered and the possible and probable links with antiquity were indicated with ingenuity and whimsicality. Dr. Arthur Egerton, chairman of the center, presided, introducing the speaker, and adroitly directing the discussion which followed.

GEORGE M. BREWER, Vice-Chairman.

### Kitchener, Ont., Center.

A fine program of organ and piano music was presented Jan. 27 at the Church of the Holy Saviour, Waterloo, Ont., under the auspices of the Kitchener Center. Dr. Allen Webb at the organ and Clifford Clary at the piano played the following numbers: Organ, Prelude and Fugue in C minor, Sarabande from Sixth Violoncello Suite and Badinerie from the Suite in B minor, Bach; piano, Sonata in C major, Mozart; and "Scenes from Childhood," Schumann; organ and piano, "Four Courtly Dances," Bach; "Sheep May Safely Graze," Bach; Suite from "Water Music," Handel, and Adagio, "Moonlight Sonata," Beethoven; piano, Impromptu in A flat, Schubert; "The Wind on the Plain," Debussy, and "The Maiden with Flaxen Hair," Debussy; organ, Chorales, "My Soul, Direct Thy Thoughts" and "Jesu, Joy of Man's Desiring," and Fugue on the Choral "We All Believe in One God," Bach.

Both players displayed very able musicianship and taste in the rendition of this interesting program, and the ensemble numbers for the organ and piano were particularly effective.

EDGAR V. MERKEL, Secretary.

### Brantford Center.

The February meeting of the Brantford Center, held Feb. 1 in the Brant Avenue United Church, took the form of a lecture-recital in which three organists—A. G. Merriman, Grace Church; G. A. Smale, Zion Church, and Harold D. Jerome, Colborne Street Church—participated. Dr. Henri K. Jordan, vice-chairman of the center, presided and Mr.

Smale explained the purpose of the meeting and outlined the subject, which was "Church Voluntaries."

Mr. Merriman presented suitable preludes for a service, these being from the works of Bach, Karg-Elert, Mendelssohn and Brahms, after which Mr. Smale illustrated offertories from the works of Charles Woods, Rheinberger, West and Stewart. He stated that it was difficult to obtain offertories of good standard music, complete in form, which could be played with little practice. He declared it was most important that the offertory "fit in with the nature of the service and not create a foreign atmosphere."

Harold D. Jerome led an interesting discussion on postludes and illustrated his points. He said that as a rule little thought was devoted to the postlude by a large percentage of organists, but insisted that the postlude should be "of good music, fit for the purpose and worthily played." Toccatas and fugues with "jiggy" themes were not recommended, and the postludes should not be extemporized unless the organist was exceptionally gifted. Mr. Jerome concluded by playing a suitable postlude.

An informative discussion took place at the conclusion of each portion of the program, after which members of the center briefly reviewed music recommended by the lecturers. Following the program members were hospitably entertained at the home of Dr. Jordan.

### St. Catharines, Ont., Center.

The monthly meeting of the St. Catharines Center was held Jan. 20 in the St. Paul Street United Church. G. P. Gilmour, professor of church history at McMaster University, Hamilton, gave a very interesting and enlightening talk, mainly historical, on the development of hymns and hymn-tunes. He was assisted by Allan MacLean, who presided at the piano and played examples of hymn-tunes in their original and present forms as illustrations to Professor Gilmour's lecture.

MURRAY SMITH, Secretary.

### London, Ont., Center.

The annual dinner of the London, Ont., Center was held at the Grange tea-rooms Jan. 23. Mrs. J. Orth and Mrs. H. Shaw were in charge of dinner arrangements and Dr. F. T. Egner planned entertaining games. Good reports were read by the secretary and the treasurer. T. C. Chattoe then introduced the slate of officers for 1941, which was duly approved, as follows: Honorary chairman, T. C. Chattoe, Mus.B., A.C.C.O.; chairman, Theodore Gray; vice-chairman, George G. Lethbridge; treasurer, Mrs. H. Shaw; secretary, A. E. Harris, A.T. C.M.; additional members of executive, George Garbutt and Martin Boundy.

The February meeting of the center was held Feb. 12 at 10:30 a. m. The members gathered in the parlors of Heintzman & Co., where the business meeting was held. Plans were tentatively made for a program by members early in March, to consist of organ groups, vocal solos, piano and organ, violin and piano numbers. Following the business the members had the pleasure of hearing organ records played on a combination

radio and phonograph, including: Toccata and Fugue in D minor, Bach; a transcription of a chorus from the "St. Matthew Passion," "Rejoice Now, Ye Christians," etc. The meeting concluded with a luncheon at Wong's cafe.

A. E. HARRIS, Secretary.

### NEW WORKS TO BE PLAYED IN TWO RECITALS BY PURVIS

Two interesting recitals have been arranged by Richard Purvis for his candlelight musicales at St. James' Church in Philadelphia March 22 and 29. The recitals are to be in the afternoon. The March 22 program will feature the Mozart Sonata in C major for two violins, 'cello and organ in what is believed to be the first performance of this work in Philadelphia. At this recital Mr. Purvis will play from manuscript a new work by Frances McCollin, the well-known Philadelphia composer. It is a chorale prelude, "All Glory, Laud and Honor."

The March 29 recital features the Karg-Elert "Fugue, Kanzone and Epilogue" for choir of boys' voices, solo violin and organ. Mr. Purvis will direct the St. James' boy choir, of which he is choirmaster. The violinist will be Marguerite Kuhne, who recently appeared as soloist with the Philadelphia Symphony Orchestra and who in February appeared with leading orchestras on the west coast, including the Los Angeles Philharmonic. Mr. Purvis will be at the organ. Mr. Purvis will play another composition from manuscript at this recital. It is the Toccata by Harry Banks, organist at Girard College. Other program numbers include: "Peece Heroique," Franck; Chorale Preludes, "A Rose Bursts into Bloom," Brahms, and "If Thou but Suffer God to Guide Thee," Bach; Canon in B minor, Schumann; Introduction and Fugue on the Chorale "Ad Nos ad Salutarem," Liszt; "Sportive Fauns," d'Antalfy; "Meditation a Sainte Clotilde," James; "The Tumult in the Praetorium," de Maleingreau, and "Ronde Francaise," Boellmann.

## HYMNAL REVISION

The Hymnal Commission of the Episcopal Church invites composition of new tunes for the following hymns, numbered as in the Report recently adopted by General Convention. In accordance with the strict rule of the Commission, all tunes submitted must reach the Tunes Committee anonymously. The name and address of the composer should be sent in a sealed envelope with the manuscript, to the address below, before June 1, 1941.

69. It Is Finished! Christ Hath Known.
93. O Who Shall Roll Away the Stone.
99. I Heard Two Soldiers Talking.
145. Not Alone for Mighty Empire.
190. Come, Risen Lord, and Deign to Be Our Guest.
211. Lord, Who at Cana's Wedding Feast.
234. God Who Made the Earth.
246. Christ Is the World's True Light.
251. In Christ There Is No East or West.
261. All Labor Gained New Dignity.
267. Almighty Father, Who Dost Give.
270. And Have the Bright Immensities.
329. Give Peace, O God, the Nations Cry.
421. Lord God of Hosts, Whose Mighty Hand.
435. Most High, Omnipotent, Good Lord.
541. The Great Creator of the Worlds.

The full text of any or all of the above will be mailed on application to the Reverend Winfred Douglas, 2588 Dexter Street, Denver, Colorado.

### Joint Commission on the Revision of the Hymnal

GEORGE WM. VOLKEL  
Mus. Bac., F.A.G.O.

Organist and Choirmaster  
EMMANUEL BAPTIST CHURCH  
36 St. James Place Brooklyn, N. Y.

VINCENT ELLSWORTH SLATER  
Organist—Choirmaster  
Presbyterian Church  
Bound Brook, N. J.

William G. Blanchard  
ORGANIST  
Pomona College  
Claremont, California

### "EVERYBODY'S FAVORITE"

#### ORGAN MUSIC



E.F.S. SERIES  
No. 27

192 PAGES  
\$1.00

Presents a studied and specific program for the organist. Selected and arranged by the well-known Dr. Roland Diggle, its contents makes available to organ players a fine, select repertoire of the world's most famous musical masterpieces. Includes special registration for the HAMMOND ORGAN.

At Your Music Dealer or  
Postpaid Direct from

AMSCO MUSIC PUBLISHING CO.  
1600 Broadway : New York City

### Dennison Organ Pipe Co.

Reading, Mass.

We Specialize in  
Manufacturing Wood, Metal, Flue and  
Reed Pipe Organ Stops.

1847

1941

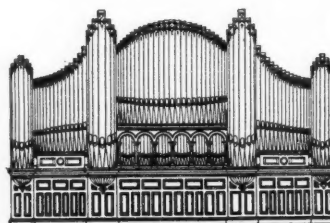
## Harry E. Cooper

MUS.D., F.A.G.O.

### Concert Organist

Professor of Organ, Meredith College  
Organist and Choirmaster, Christ Church

RALEIGH, NORTH CAROLINA



## CASAVANT FRERES, LTD.

Organ Builders

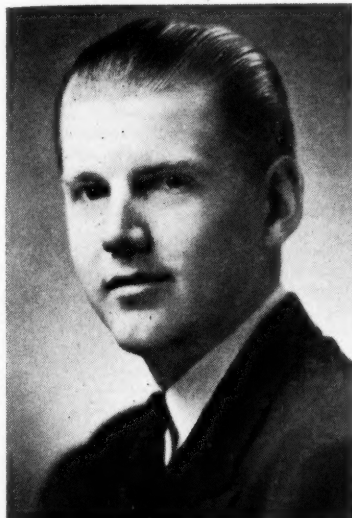
St. Hyacinthe, P. Q., Canada

### REPRESENTATIVES IN U. S. A.

W. Lavallee ..... 5234 Netherland Ave., New York City  
J. A. Hebert ..... 3815 Carter Ave., Detroit, Mich.  
R. G. Morel ..... 154 Park Ave., Arlington, Mass.  
Arthur R. Temple ..... 3955 West Lake St., Chicago, Ill.



W. BROWNELL MARTIN



W. BROWNELL MARTIN, chief organist of the First Congregational Church of Los Angeles, Cal., has occupied his present post for three years, having gone to California from a position as organist of the First Presbyterian Church of Trenton, N. J. He holds a master of music degree from Westminster Choir College. His organ work has been with Carl Weinrich and he has studied composition with David Hugh Jones and Roy Harris.

Mr. Martin, at the age of 24, is building a reputation as a concert and church organist. His playing is characterized by vital interpretation, clear touch and interesting registration. His monthly recitals command increasing attention in southern California. The following program played Feb. 9 is typical of Mr. Martin's program building: Toccata in C major, Prelude in flat minor, from "The Well-Tempered Clavier," arranged for organ and harp by Mr. Martin, and Vivace from Trio-Sonata in C minor, Bach; "Episode," Copland; Third Symphonic Meditation from "The Ascension," Messiaen; Prelude to First Act of "La Traviata," Verdi; "Rustic Song," from "Hours in Burgundy," Jacob; Allegro from Sixth Symphony, Widor; Introduction and Allegro for harp, with string, flute and clarinet, Ravel, the accompaniment arranged for the organ by Mr. Martin. Carmel Ling, harpist, assisted Mr. Martin.

PITTSBURGH ORGANIST ENDS THIRTY-THREE YEARS' SERVICE

After serving for thirty-three years as organist and choir director at Bethlehem Lutheran Church, Pittsburgh, Paul F. Beiswenger has retired because of ill health and has turned over his position to Charles Gartner of Brentwood, Pittsburgh.

Mr. Beiswenger was 15 years old when he took up his duties at the church in May, 1908. During the world war he enlisted in the medical corps of the United States Army at Washington and later was transferred to the gas defense division of the chemical warfare service in New York. Frequently he served as accompanist at the services for soldiers and sailors at the St. Nicholas Club in the Dutch Reformed Church, formerly the church home of Theodore Roosevelt, on Fifth avenue.

At an early age Mr. Beiswenger began study of piano and organ with Catherine Schadle McClosky of Pittsburgh, later he was a piano pupil of William Wentzell and at the time of his enlistment was a pupil of William H. Oetting at the Pittsburgh Musical Institute. Mr. Beiswenger was absent only a few times during his thirty-three years as organist. His congregation is a bi-lingual one and therefore every Sunday he played a full liturgical service in both German and English.

Mr. Beiswenger is a member of the Western Pennsylvania Chapter of the A.G.O., having served two years as secretary and one year as sub-dean.

On Sunday morning, Feb. 2, after the morning service the pastor of Bethlehem Church, the Rev. Fred O. Schuh, paid the retiring organist a fine tribute and the congregation presented him with a lounge chair, a lamp and a silk house-jacket.

ANNUAL ORGAN RECITAL BY MUSICIANS' CLUB OF WOMEN

The Musicians' Club of Women of Chicago makes a feature once a year of an organ program. This year the performance took place at the Fourth Presbyterian Church on the afternoon of Feb. 17 and the cold weather did not prevent a large assemblage from coming out to enjoy the treat that had been prepared. After a group of selections beautifully sung by the Lyric Ensemble of fourteen feminine voices, directed by Helen Lefelt, with Ruth Broughton at the organ, Elsa Chandler, piano accompanist, and Almada Biery Jones, violinist, features being Foote's "Into the Silent Land" and Liszt's "Psalm 137," Miss Alice R. Deal gave a clean-cut and capable interpretation of the Bach Passacaglia, Prelude, Clerambault-Guilman, and "Marche Religieuse," Guilman. A vocal ensemble of six mixed voices, with Emory L. Gallup at the organ, interspersed the organ groups with excerpts from Hadley's "The New Earth" and Franck's "Beati-tudes" and Miss Helen Benner sang three selections, accompanied by Mr. Gallup. The final organ group was played by Miss Ruth Broughton, who displayed style and familiarity with the resources of the organ in these numbers: Elegy ("Triptyque"), Vierne; Toccata, Gigout; "Prayer," Jongen, and "Exultemus" (Psalm 81), Whitlock.

Notables at St. Olaf Choir Concert.

Their royal highnesses, Crown Prince Olaf and Crown Princess Martha of Norway, led the roll of distinguished guests attending the concert of the St. Olaf Lutheran College Choir in Washington, D. C., Jan. 30, with Dr. F. Melius Christiansen, its founder, directing. Other notables present in the throng that taxed Constitution Hall's seating capacity of 4,000, the President's birthday ball notwithstanding, were the minister of Norway and Mme. Wilhelm Munthe de Morgenstierne, the minister of Sweden and Mme. Boström, four United States senators and seven congressmen. Of the fifty choirs attending, the admission for many was either entirely or partly paid by their churches.



Photo by Doose Studio

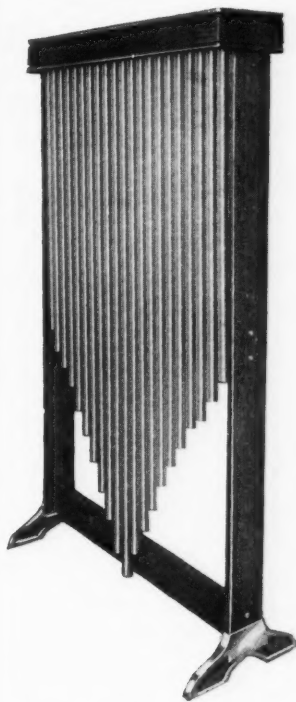
A Compliment from the DEAN

Dr. Arthur C. Becker, Dean of the School of Music, DePaul University, Chicago, Says:

"In doing church and concert work throughout the country over a period of many years, I have been constantly impressed by the tonal quality and dependability of Deagan percussions. In my opinion, the clarity of tone and responsiveness of action in Deagan chimes and harps is unique among modern organ percussions."

Add to your palette of tone colors the thrilling beauty of chimes, harp and Vibraharp. Factory assembled and guaranteed. Consult your organ builder.

**J. C. DEAGAN INC.**  
DEAGAN BUILDING • CHICAGO  
*Organ Percussions*



ORGANISTS agree that MAAS CHIMES are the Chimes to install with ANY MAKE of ORGAN

MARVELOUS tone  
ACCURATE pitch  
ARTISTIC appearance  
SCIENTIFIC construction

MAAS ORGAN COMPANY  
3015 Casitas Ave., Los Angeles, Calif.

WILLIAM H. BARNES

MUS. D.  
ORGAN ARCHITECT  
ORGANIST AND DIRECTOR  
FIRST BAPTIST CHURCH, EVANSTON

AUTHOR OF  
"THE CONTEMPORARY AMERICAN  
ORGAN" (THREE EDITIONS)

1112 SOUTH WABASH AVENUE  
CHICAGO

Champion Electric Suctorian for Pumping Reed Organs

Built for Service Priced to Sell  
Successful in Each

STANDARD SIZE \$37.50 F.O.B.

Junior Suctorian, ample up to six sets of reeds, \$27.50

Pipe Organ Service Company  
3318 Sprague Street Omaha, Nebr.

WILBUR HELD

First Congregational Church  
Des Plaines, Ill.

Russell MILES M. Hancock Mus.

Associate Professor of Music  
University of Illinois  
School of Music  
at Urbana

Edward Eigenschenk

American Conservatory, Chicago  
Loras College, Dubuque, Iowa  
Second Presbyterian Church, Chicago

Concert Mgt., Frank Van Dusen  
Kimball Hall, Chicago

DUDLEY WARNER FITCH

St. Paul's Cathedral, Los Angeles

RECITALS-RECORDINGS-INSTRUCTION

California Representative for Pilcher Organs

JOHN GROTH

Broadway Tabernacle Church  
New York City

Walter Flandorf

CHICAGO

LEON VERREES

HEAD OF THE ORGAN DEPARTMENT

SYRACUSE UNIVERSITY

CLINTON REED, A.A.G.O.

St. James' Church  
Elmhurst, L. I., N. Y.

Lessons - - - - Recitals

Management  
Willard Matthews, N. Y. C.

## Programs of Organ Recitals of the Month

**T. Tertius Noble, Mus.D., New York City**—Dr. Noble has played the following compositions in his "hours of organ music" on Sundays at 5 o'clock in St. Thomas' Church:

Feb. 2—"Chant Solonnel," Vodorinski; Air and Variations, Rea; Fantasia in G major, Bach; Chorale Prelude, "O Man, Bewall Thy Gross Sins," Bach; "Coronach," Edgar Barratt; Sonata in D minor (No. 5), Merkel.

Feb. 9—Fifth Concerto, in F, Handel; Chorale Prelude, "My Heart Cries Out in Anguish," Brahms; Intermezzo, Vienne; "Arise, Arise" (MS.), Daniel Gregory Mason; Chorale Improvisation, "Jerusalem, Thou City Built on High," Karg-Elert; "Walthers Prize Song" ("Die Meistersinger") and "Liebestod" ("Tristan and Isolde"), Wagner; Passacaglia and Fugue in C minor, Bach.

Feb. 16—Chorale Prelude on "Dundee," Noble; "Gloria," Buzzi-Peccia; "When Children Pray," Beatrice Fenner; Funeral March from "Götterdämmerung," Wagner; "Rest Thee, My Spirit," Strauss; "The Procession," Franck; "Elizabeth's Prayer" from "Tannhäuser," Prelude to Act 1 and Final Scene, Act 3, "Parsifal," Wagner.

Leslie P. Spelman, Redlands, Cal.—Mr. Spelman's February program at the University of Redlands, presented Sunday afternoon, Feb. 23, consisted of works of southern California composers and was as follows: Allegro con brio, Sonata in E minor, J. H. Rogers; "Vesper Prayer" and "Mission Festival," Roland Diggle; "Thakay-Yama" and "O Zion," Horace Alden Miller; Four Versets, Clarence Mader; Chorale Prelude, "O God and Lord," Paul Pisk; "Legend," Ernest Douglas; Toccata on a Gregorian Theme, E. S. Barnes.

At the Friends' Church of Whittier, Cal., Sunday afternoon, Feb. 9, Mr. Spelman's offering was a pre-Bach program, which was as follows: Prelude, Paumann; Preludio, Gabrieli; Pavane, "The Earl of Salisbury," Byrd; Trumpet Tune and Air, Purcell; "Toccata per l'Elevazione" and "Canzona in Quarti Toni," Frescobaldi; "Trio en Passacaille," Raison; Duo, Clerambault; Ricercare, Froberger; "Vom Himmel hoch" and Toccata in E minor, Pachelbel; Chorale Prelude, Buxtehude; "Come, Sweet Death" and Fugue in D major, Bach.

Henry Whipple, Alliance, Ohio—Mr. Whipple, minister of music of the First Methodist Church, has begun a series of Friday noon Lenten recitals. His programs include the following:

Feb. 28—Fantasia and Meditation, Buxtehude; Adagio, Gretchaninoff; Andante Cantabile, Tschaiikowsky; "Finlandia," Sibelius; Berceuse and Finale ("Firebird" Suite), Stravinsky.

March 7—Concerto in D minor, Vivaldi; "Sleepers, Wake," "Jesus, Joy of Man's Desiring," Air in D, Prelude and Fugue in D minor and Passacaglia, Bach.

March 14—Prologue and Intermezzo, Rogers; "Song of the Basket Weaver," Russell; "Chinoiserie," Swinnen; Cantilena and Hymn-tune Fantasy, "Hamburg," McKinley; Chorale Prelude, "Father in Heaven," Penick; Fanfare, Sowerby.

March 21—Largo, Handel; Chorale in A minor, Franck; Reverie, Debussy-Christian; "Träumerei," Strauss; "Chant de May," Jongen; "In dulci Jubilo," Karg-Elert; Third Chorale, Andriessen.

March 28—"Carillon de Westminster," Vienne; "The Swan," Saint-Saëns; "Romance," Bonnet; Finale, First Symphony, Vienne; "Stations of the Cross" ("Jesus Dies on the Cross" and "The Body of Jesus Is Laid in the Tomb"), Dupré; Toccata, Mulet.

April 4—"O Sacred Head," Kuhnau; "O Sacred Head," Bach; "Good Friday Spell," Wagner; "The Tumult in the Praetorium," de Maleingreau; "The Crucifixion" (Passion Symphony), Dupré; "It Is Finished," Tournemire.

Ruth Barrett Arno, Boston, Mass.—The following compositions were played by Ruth Barrett Arno at the First Church of Christ, Scientist, Boston, for services and a lecture in January: Second Symphony, Widor; Prelude and Fugue in A minor, Bach; Suite for Organ, Edward S. Barnes; Chorale Improvisation, Kreckel; "Resurrectus," from "Christus Resurrexit," Ravanello; Chorale Prelude, "O Traurigkeit, O Herzeleid," Brahms; Cho-

rale in E major, Franck; First Sonata, Borowski; Prelude and Fugue in F minor, Handel; "Aria in the Manner of Bach," Mauro-Cottone.

Eldon Hasse, Oak Park, Ill.—The meetings of the Sunday evening forum at the First Congregational Church are opened with a twenty-minute recital every week by Mr. Hasse, who presides at the large four-manual Skinner organ. His February programs have been marked by the performance of the following works: Sixth Sonata, Mendelssohn; Finale from First Sonata, Guilmant; Prelude and Fugue in E flat, Bach; Largo, Handel; "The Chapel of San Miguel," Seder; Cantabile, Jongen; First Chorale in E and Chorale in A minor, Franck. Here was Mr. Hasse's program Jan. 5: Fugue in C major, Buxtehude; Andante, C. P. E. Bach; Gavotte, Wesley; Adagio, Peeters; "Koraal" (from "Modal Suite"), Peeters. Jan. 19 he played: Concerto in F major, Handel; Little Fugue in G minor, Bach; Cradle Song, Kjerulf; "The French Clock," Bornschein; "Psalm XVIII," Marcello.

Grover J. Oberle, F.A.G.O., New York City—Mr. Oberle, assistant to Dr. T. Tertius Noble, gave the Sunday afternoon recital in St. Thomas' Church Feb. 23. His program consisted of the following: "Regina Paels" and "Mater Dolorosa," Guy Weitz; Prelude and Fugue in D major, Bach; "Elegy," Flor Peeters; Allegro from Fourth Concerto, Handel; Third Sonata, Hindemith; "The Swan of Tuonela," Sibelius; Toccata from "Pièces de Fantaisie," Vienne.

Hugh A. Mackinnon, Laramie, Wyo.—The University of Wyoming presented Mr. Mackinnon Sunday afternoon, Feb. 16, in a dedicatory recital at the university auditorium. He was assisted by Helen Hylton, pianist, and the university orchestra. The program included: Prelude in C minor, Bach; Chorale Preludes, "A Rose Breaks into Bloom," Brahms, and "In Thee Is Joy," Bach; Prelude, Fugue and Variation, Franck (Miss Hylton and Mr. Mackinnon); "Mountain Sketches" ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey; Largo from "New World" Symphony, Dvorak; March from the Algerian Suite, Saint-Saëns (Mr. Mackinnon, Mr. Molzer and the orchestra); Fountain Reverie, Fletcher; "The Traps" ("Parade of the Wooden Soldiers"), Jessel; "Finlandia," Sibelius.

Robert L. Goodale, Hollins College, Va.—Mr. Goodale, organist of Hollins College, was heard Feb. 27 in the following program: Concerto in F, No. 13, "The Cuckoo and the Nightingale," Handel; Prelude and Fugue in A minor, Bach; Allegro and Chorale from Second Symphony, Vienne; "Chant de May," Jongen; Psalm Prelude No. 2 (second set), Howells; "Thou Art the Rock," Mulet.

Clinton Reed, A.A.G.O., New York City—Mr. Reed will give the recital Sunday afternoon, March 16, at 5 o'clock at St. Thomas' Church and his program will consist of the following compositions: Prelude and Fugue in F minor, Bach; "Pictures at an Exhibition," arranged by Clinton Reed, Moussorgsky; Menuet ("Le Tombeau de Couperin"), arranged by Clinton Reed, Ravel; Prelude and "Liebestod," "Tristan and Isolde," Wagner-Lemare; Andante, Klavier Sonata No. 4, arranged by Clinton Reed, Bach; "Ride of the Valkyries," Wagner-Lemare.

Clarence E. Heckler, Harrisburg, Pa.—In connection with the services of rededication of the First Church of God in Mechanicsburg, Pa., Mr. Heckler, organist of Christ Lutheran Church, Harrisburg, gave a recital Jan. 29 on the new two-manual Möller organ at which he played: Chorale in A minor, Franck; Chorale, "Jesus, Joy of Man's Desiring," Bach; "The Bells of St. Anne de Beaupre," Russell; "The French Clock," Bornschein-Fry; "Ave Maria," Schubert; "The Musical Snuff-box," Liadoff; Largo, Handel; "Elves," Bonnet; "Christ Church Bells," Peele; "Variations de Concert," Bonnet; Toccata, Fifth Symphony, Widor.

Georgia Eva Lockenour, A.A.G.O., Indianapolis, Ind.—In a recital at the Odeon for the Jordan Conservatory of Music Jan. 30 Miss Lockenour presented the following program: Rigaudon, Campra; Aria (Tenth Concerto), Handel; Scherzetto, Vienne; "I Call to Thee, Lord Jesus Christ," Bach; Prelude, Fugue and Cha-

conne, Buxtehude; Chorale in E major, Franck; Finale (Symphony 2), Widor; Berceuse, Vienne; "Caprice Fantastique," "Elfin Dance," Edmundson; Toccata (Symphony 5), Widor.

James S. Constantine, A.A.G.O., Charlottesville, Va.—Mr. Constantine played the following program in a recital at St. Paul's Memorial Church, University of Virginia, Feb. 2: Introduction, Passacaglia and Fugue, Willan; Trio-Sonata 2, in C minor, Bach; "Dithyrambus," Gaul; "La Cathédrale Engloutie," Debussy; Scherzetto, Vienne; Chorale No. 1, in E major, Franck.

Arthur C. Becker, A.A.G.O., Mus. D., Chicago—Dr. Becker dedicated the three-manual Wicks organ in the Chapel of Mount St. Francis, Dubuque, Iowa, on Feb. 8. He played the following numbers: Fantasie and Fugue in G minor, Bach; Pastorale, Franck; "Contrasts," J. Lewis Browne; Prelude to a Sacred Drama, Arthur C. Becker; "Noel," Mulet; "Romance sans Paroles," Bonnet; "Interludium," Warlock; "Electa ut Sol," Dallier.

Thomas H. Webber, A.A.G.O., Memphis, Tenn.—Mr. Webber played the following program at the Idlewild Presbyterian Church Sunday afternoon, Jan. 26: Overture to "Egmont," Beethoven; Andante, "Grande Piece Symphonique," Franck; "The Fifers," d'Andrieu; Intermezzo, Sixth Symphony, Widor; "Bells through the Trees," Edmundson; "Rhapsodie Catalane," Bonnet; Pavane, Ravel; "Valse Triste," Sibelius; "The Squirrel," Weaver; "Electa ut Sol," Dallier.

Claribel G. Thomson, Philadelphia, Pa.—Miss Thomson, organist of the Ardmore Presbyterian Church and guest recitalist at Swarthmore College, gave a recital before a large and appreciative audience at the Overbrook Presbyterian Church Feb. 19. Her program included: "Requiescat in Pace," Sowerby; Allegro from Concerto No. 1, Vivaldi-Bach; Introduction, Passacaglia and Fugue, Willan; Passacaglia, Cyril Scott; "La Nativite," Langlais; Chanty and Toccata from "Plymouth Suite," Whitlock.

Dr. Alexander McCurdy, Philadelphia, Pa.—Dr. McCurdy played the Swarthmore College vesper recitals Feb. 9 and 16 and presented these programs:

Feb. 9—Prelude and Fugue in A major, Bach; Chorale Preludes, "I Call to Thee," "Christ Lay in the Bonds of Death" and "In Thee Is Gladness," Bach; Scherzo from Second Symphony, Vienne; "Communion," Richard Purvis; "The Legend of the Mountain," Karg-Elert; Chorale Improvisations, "Deck Thyself, O My Soul," and "Now Thank We All Our God," Karg-Elert.

Feb. 16—Prelude and Fugue in E minor, Bach; Allegro from First Trio-Sonata, Bach; "Divertissement," Vienne; "Sunrise," from "Hours in Burgundy," Jacob; Toccata on "O Filii et Filiae," Farnam; "Romance sans Paroles," Bonnet; Sketch in F minor and Sketch in D flat, Schumann; "Noel" and "Tu es Petra," Mulet.

G. N. Tucker, Pittsburgh, Pa.—At a rededication recital Jan. 23 in St. Mary's Memorial Church Mr. Tucker, organist and choirmaster of St. Paul's Church, Mount Lebanon, played: Sonata in D minor, Mendelssohn; Prelude and Fugue in E minor, Bach; Sinfonia in F, Bach; Four Selections from "Hours in Burgundy," Jacob; "Angelus," Massenet; "Ave Maria," Schubert; "Träumerei," Schumann; Courante in D, Maurice Greene.

Herman F. Siewert, Winter Park, Fla.—Mr. Siewert's "organ vespers" at Rollins College Feb. 12 was devoted to a program featuring works of Polish composers and collaborating with the national commemoration of the fiftieth anniversary of the first American concert tour of Ignace Jan Paderewski. Mr. Siewert played: Preludes in C minor and E minor, Chopin; Military Polonaise, Chopin; Polish Dance, Xaver Scharwenka; Melodie, from "Songs of a Traveler," Paderewski; Menuet a l'Antique, Paderewski; March on a Theme of Handel, Guilmant.

Robert Pereda, Newark, N. J.—Mr. Pereda will present two Lenten recitals at the First Baptist Peddie Memorial Church Saturday afternoons, March 29 and April 5. The programs are as follows:

March 29—First Sonata (three movements), Borowski; Gavotte in F, Wesley;

Air for the G String, Bach; "Dedication" from "Through the Looking Glass," Deems Taylor; "Marche Pittoresque," Kroeger; Cantabile, Franck; Caprice, Kinder; Meditation on the Hymn-tune "Hursley," Pereda; Finale from First Symphony, Guilmant.

April 5—Nature Studies: "Fingal's Cave" Overture, Mendelssohn; Adirondack Sketches ("The Legend of Lonesome Lake," "Down Stream" and "The Land of the Loon"), Lane; Spring song, Hollins; "The Legend of the Mountain," Karg-Elert; "Will-o'-the-Wisp," Nevlin; "Twilight at Fiesole" ("Harmonies of Florence"), Bingham; "Hymn to the Sun," Rimsky-Korsakoff; "The Brook," Dethier.

Ernest Mitchell, New York City—Mr. Mitchell is to play five Lenten recitals on Wednesday afternoons at 4:30 in March at Grace Church. Each will take about forty-five minutes. Mr. Mitchell's offerings on the four-manual Skinner organ of 145 speaking stops will include the following:

March 5—Prelude in C, Bach; "Grande Piece Symphonique," Franck; "Idyl," Baumgartner; "Carillon-Sortie," Mulet.

March 12—"O Sanctissima," Erb; Prelude in B minor, Bach; Pastorale, Franck; "Liebestod," Wagner; Canon in B minor, Schumann; "Paraphrase-Carillon," Tournemire.

March 19—Chorale in E, Franck; "L'Heure Exquise," Jepson; Allegro, Fourth Concerto, Handel; Berceuse, Dickinson; "God among Us," Messiaen.

March 26—Toccata and Fugue in D minor, Bach; "Prayer," Franck; Scherzo, Second Symphony, Vienne; "Deck Thyself," Karg-Elert; Prize Song, Wagner; Toccata, Durufé.

April 2—"Seven Last Words" (1, 3, 4, 5, 7), Tournemire.

Kenneth R. Osborne, New York City—Mr. Osborne gave a recital at James Chapel, Union Theological Seminary, Feb. 17 at which he played these compositions: "Electa ut Sol," Dallier; "O Clemens! O Plati," Dallier; Pastorale (four movements), Bach; "An Wasserflüssen Babylon," Bach; Fugue-Finale ("Ninety-fourth Psalm"), Reubke; Impromptu, Vienne; "Benedictus," Reger; Toccata, Andriessen.

H. Wellington Stewart, Canton, N. Y.—In a recital at St. Lawrence University Feb. 9 Mr. Stewart presented a program made up of the following selections: Prelude and Fugue in E flat ("St. Anne's"), Bach; Chorale, "Von Gott will ich nicht lassen," Buxtehude; Prelude, Clerambault; Fantasie in A major, Franck; Fountain Reverie, Fletcher; Fantasy on a Welsh Tune ("Ton-y-Botel"), Noble; Finale, Second Symphony, Vienne.

James V. Huffman, St. Louis, Mo.—Mr. Huffman was presented in a recital at Christ Church Cathedral Sunday afternoon, Jan. 26, by Daniel R. Philippi. He was assisted by Mrs. Mildred L. Huffman, contralto, in the following program: Fantasie and Fugue in G minor, Bach; Chorale Preludes, "Deck Thyself, My Soul," "In dulci Jubilo" and "Sleepers, Awake," Bach; "Kyrie Eleison" and "Ave Maria," from "Cathedral Windows" Suite, Karg-Elert; "The Omnipotence," Schubert, and "Agnus Dei," Bizet, (Mrs. Huffman, accompanied by Daniel R. Philippi); Sonata on the Ninety-fourth Psalm, Reubke.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Playing at the Joslyn Memorial Sunday afternoon, Feb. 2, Mr. Bush was assisted by Marian Johnson, cellist. The organ selections were the following: "Marche Pontificale," de la Tombelle; "Angel's Farewell," from "The Dream of Gerontius," Elgar; Minuetto, Bizet; Berceuse and Finale from "Fire-Bird" Suite, Stravinsky; "Ave Maria," Schubert; "In Fairyland" ("Enchanted Forest," "Idyll" and "March of the Gnomes"), Stoughton; Concert Overture in C minor, Hollins.

Mabel Zehner, Mansfield, Ohio—Miss Zehner was assisted by the quartet of the First Presbyterian Church in a recital at that church Jan. 26. Her organ numbers were the following: Toccata, Fifth Symphony, Widor; "Come, Sweet Death," Bach; "Ronde Française," Boellmann; "Liebestod," "Tristan and Isolde," Wagner; "Echo," Yon; Variations on a Noel, Dupré; "Ave Maria," Schubert; Pastorale, Traditional (arranged by Clokey); Finale, First Symphony, Vienne.



Programs of Organ Recitals of the Month

**Richard Gore, Ithaca, N. Y.**—Mr. Gore, organist of Cornell University, presented the following program in a recital at Sage Chapel Feb. 2: Chaconne in C minor, Buxtehude; Gloria, from Organ Mass No. 2, Couperin; Transcriptions for the Organ—"Awake, a Voice Is Calling," from Cantata No. 140; "My Soul Doth Magnify the Lord," duet from Cantata No. 10; "Praise to the Lord," alto solo from Cantata No. 137; Prelude and Fugue in D minor (fugue from Sonata in G minor for violin alone)—Bach; Postlude from "L'Orgue Mystique," Office No. 2, Tournemire; Toccata-Ricercata-Finale on the Chorale "Singt dem Herrn ein neues Lied," Parker Bailey.

**Searle Wright, A.A.G.O., New York City**—Mr. Wright, organist and choirmaster of the Church of the Resurrection, Richmond Hill, N. Y., will play the following program in a recital at St. Thomas' Church, March 9: "Diferencias Sobre el Canto del Caballero," Cabezon; "Clausulas de VIII Tono," Santa-Maria; "Tiento de Falsas," Cabanilles; "Noel" No. 1, d'Aquin; Fugue No. 3 on "B-A-C-H," Schumann; Sonata 1, Hindemith; Chorale Prelude on "Stracathro," Noble; "Episode," Copland; Roulade, Bingham; "Requiescat in Pace," Sowerby; Intermezzo (Symphony 3), Vienne; Toccata ("Suite pour Orgue," Op. 7), Durufle.

**Carl Weinrich, Princeton, N. J.**—Mr. Weinrich presented the following program in a recital at the Princeton University Chapel Sunday afternoon, Feb. 2: Concerto in D minor, No. 10, Handel; Chorale Prelude, "Wie schön leuchtet der Morgenstern," Buxtehude; Fifth Trio-Sonata, in C major, Bach; Toccata, Adagio and Fugue in C major, Bach; First Sonata, in E flat minor, Hindemith.

**Dudley Warner Fitch, Los Angeles, Cal.**—Mr. Fitch's monthly recital at St. Paul's Cathedral was played Feb. 17 and was marked by a performance of the following works: Allegro con Fuoco, Sixth Sonata, Guilmant; "Shepherd's Reverie" (manuscript), Leftwich; "Water Music," Handel; Berceuse, G. W. Stebbins; Prelude and Fugue in C major, Bach; "A Tune for the Flutes," Stanley; "Piece Heroique," Franck; Prelude Pastorale, Kor Kint; Variations and Fugue on a Theme of Purcell, Bonset.

**Theodore G. Stelzer, Seward, Neb.**—Dr. Stelzer played the following program in a recital at Trinity Lutheran Church, Clover, Idaho, Dec. 15: Prelude and Adagio from Third Sonata, Guilmant; Grand Chorus, Offertory and Fughetta, Lemaigre; Chorale Preludes, "Ich ruf zu Dir," "In dulci Jubilo" and "Herzlich tut mich verlangen," Bach; Toccata and Fugue in D minor, Bach. A number of chorale preludes also were played to illustrate "the Christian faith in Bible and song."

**Raymond C. Robinson, F.A.G.O., Boston, Mass.**—Mr. Robinson's Monday noon recitals at historic King's Chapel, which are a Boston institution, have been marked recently by the following programs among others:

Jan. 5—Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; "I Stand before the Gate of Heaven," Bach; Arabesque, Vienne; Prelude, Fugue and Variation, Franck; Allegro (Concerto 3), Handel; "Chanson," Barnes; Fugue in G minor, Dupre.

Jan. 12—Toccata in D minor, Bach; "Sicilienne," Bach; Fugue in E flat ("St. Anne"), Bach; "Before the Image of a Saint," Karg-Elert; Menuet (Symphony 4), Vienne; "Noel," Mulet; Toccata, "Tu es Petra," Mulet.

Jan. 26—Toccata in F, Bach; "Sicilienne," Handel; "Violin Fugue" in D minor, Bach; "Intercession," Bingham; "The Nave" ("Sacre Coeur," Paris), Mulet; Canon in A flat, Schumann; "Piece Heroique," Franck.

Feb. 2—"Priere," Franck; Sinfonia from the Cantata "Weinen, klagen," Bach; Scherzo (Symphony 4), Widor; Adagio, Pleyel-Noble; Sketch in F minor, Schumann; "The Sun's Evensong," Karg-Elert; "Westminster Chimes," Vienne.

Mr. Robinson was guest recitalist at the First Church of Belmont, Mass., Sunday afternoon, Feb. 2, and played these compositions: Allegro (Concerto 6), Handel; Aria from Suite in D, Bach; Toccata and Fugue in D minor, Bach; Bible Poem, "Bide with Us, for It Is Toward Evening," Weinberger; Scherzo (Symphony 4), Wi-

dor; "Christe Redemptor" (on a Tenth Century Plainsong), Matthews; Sketch in F minor, Schumann; "Clair de Lune," Karg-Elert; "Noel Dialogue," d'Aquin.

**Victor E. Graham, Calgary, Alberta**—Mr. Graham gave a recital at the Central United Church Jan. 27 with the assistance of Nita Graham, soprano. The organ selections were the following: Toccata and Fugue in D minor, Bach; Chorale Prelude, "O World, I Leave Thee Sadly," Brahms; "Elfentanz," Bernard Johnson; "Meditation" ("Ave Maria"), Bach-Gounod; "Piece Heroique," Franck; "The Magic Harp," Meale; Adagio and Toccata from Symphony 5, Widor.

**Rollo F. Maitland, Mus.D., F.A.G.O., Philadelphia, Pa.**—Dr. Maitland played the following numbers in his annual series of "hours of organ music" on the Saturday afternoons in February at the Church of the New Jerusalem:

Feb. 1—Prelude in E flat major, Bach; Andante in D, Hollins; Introduction and Allegro from First Sonata, Guilmant; "Chant de May," Jongen; Caprice, "The Brook," Dethier; "Retrospection," Robert Elmore (dedicated to Dr. Maitland); "Elfe," Bonnet; Fantasie-Toccata, Maitland.

Feb. 8—Concert Toccata, Hollins; Nocturne in D, Maitland; Prelude and Fugue in E minor (from the "Eight Short"), Bach; Pastorale, Franck; Allegro Vivace from First Symphony, Vienne; Fantasia and Fugue, "Ad Nos," Liszt.

Feb. 15—Dr. Maitland's thirteenth annual Bach program: Toccata and Fugue in D minor; Adagio from Third Trio-Sonata; Chorale Preludes, "Come, Redeemer of Our Race" and "In Thee Is Gladness"; Prelude in E minor ("Wedge"); Prelude and Fugue in D minor (Violin Fugue); Fantasia in C minor; "Fugue a la Gigue"; Chorale Prelude, "Christ Lay in Bonds of Death"; Prelude and Fugue in D major.

Feb. 22—Voluntary on the 100th Psalm-tune, Purcell; Adagio from First Trio-Sonata, Bach; "Legend," Thatcher; Introduction and Allegro from Tenth Concerto, Handel; "Elevation," Bedell; "Song of Sunshine," Hollins; Chorale Prelude, "With Thy Presence, Lord, Our Head and Saviour," S. Marguerite Maitland; Improvisation on American Melodies.

On Feb. 9 Dr. Maitland played the following numbers in the Muhlenberg College Chapel: Voluntary on the 100th Psalm-tune, Purcell; Adagio from Third Trio-Sonata and Chorale Prelude, "All Glory, Laud and Honor," Bach; Pastorale, Franck; Fantasie, from Twelfth Sonata, Rheinberger; Fantasie-Toccata, Maitland; "Chant de May," Jongen; "Legend," Thatcher; "Song of Sunshine," Hollins; Improvisation on a Theme by Harold K. Marks.

**Richard Ellsasser, Cleveland, Ohio**—Mr. Ellsasser, the youthful organ prodigy, has been on a tour of Florida and was heard in recitals Jan. 31 at the Park Temple Baptist Church, Fort Lauderdale, Jan. 26 at the University of Florida in Gainesville, Feb. 4 at the First Baptist Church of Fort Myers and Feb. 14 at the First Congregational Church of St. Petersburg. At the University of Florida he played: Second Sonata, Mendelssohn; Trumpet Tune, Purcell; "Noel, Grand Jeu et Duo," d'Aquin; Chorale Prelude, "Sheep May Safely Graze," Bach; "Fugue a la Gigue," Bach; "Marche Funebre et Chant Seraphique," Guilmant; "Carillon," Sowerby; "Seattle Suite" (first performance), Banks Kennedy; "Will-o'-the-Wisp," Nevin; Finale from First Symphony, Vienne.

**Norman Hennefield, Brooklyn, N. Y.**—Mr. Hennefield's series of three Bach programs at St. Mary's Episcopal Church, given on Sunday evenings, will come to a conclusion March 16, when he will play the following: Prelude and Fugue in A major; Prelude and Fugue in B minor; Chorale Preludes, "Our Father Who Art in Heaven," "Blessed Jesu, at Thy Word," "We All Believe in One God" and "Farewell Henceforth, Forever"; Sonata No. 3, in D minor; Fantasie and Fugue in G minor; Passacaglia and Fugue in C minor.

The second recital, Jan. 19, was marked by a performance of these works: Fugue in G minor; Pastorale in F major; Prelude and Fugue in C major; Five Easter-tide Chorale Preludes, "Christ Lay in Bonds of Death," "Jesus Christ, Our

Saviour," "Christ Is Arisen," "Christ Our Lord Is Arisen Today" and "The Holy Day Is Arrived"; Concerto No. 2; Prelude and Fugue (Cathedral) in E minor; Toccata and Fugue (Dorian) in D minor.

**H. Glenn Henderson, Kalamazoo, Mich.**—As one of the "leisure time concerts" given by the faculty of the Western State Teachers' College Mr. Henderson presented the following organ recital in the First Presbyterian Church Sunday afternoon, Jan. 26: "Fantaisie Symphonique," Peeters; "Clair de Lune," Debussy; "Badinage," Bach; Adagio, Grazioli; "Canyon Walls" (from "Mountain Sketches"), Clokey; "The Swan of Tuonela," Sibelius; "By the Brook," de Boisdefre; Toccata and Hymn, Peeters.

**Russell Hancock Miles, Urbana, Ill.**—Professor Miles presented this program at the University of Illinois Sunday afternoon recital Feb. 9: Larghetto, Bassani; Toccata and Fugue on the First Tone, Scarlatti; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; Prelude and Fugue on "B-A-C-H," Liszt; Intermezzo, Callaerts; Fantaisie in C major, Franck; "Mr. Ben Johnson's Pleasure," Milford.

**W. Arnold Lynch, A.A.G.O., Topeka, Kan.**—Mr. Lynch gave an interesting recital at the First Presbyterian Church Sunday afternoon, Feb. 16, enlisting the support of the Cecilian String Quartet and Josephine Taggart, soprano, in the following program: "St. Anne's" Fugue in E flat, Bach; "Echo," Yon; organ and strings, "In Modo d'Un Marcia," Schumann; soprano solo, "Hear Ye, Israel," Mendelssohn; Carillon, Sowerby; Toccata-Prelude on "Vom Himmel hoch," Edmundson; strings and organ, Finale from Quintet for Piano and String Quartet, Dohnanyi. There were in addition two selections for the string quartet alone.

**Iris Linda Weed, Caldwell, Idaho**—Miss Weed gave a recital at St. Michael's Episcopal Cathedral in Boise, Idaho, Sunday afternoon, Jan. 26, and her program consisted of the following selections: Toccata, Farnam; "Romanza," from "Sonata Tripartite," Nevin; "Dawn," Jenkins; "In

Summer," Stebbins; "En Mer," Holmes; Festival Toccata, Fletcher; Andante from First Sonata, Borowski; Fountain Reverie, Fletcher; "The Bow Moon," Marsh; Chorale Preludes, "I Call to Thee, Lord Jesus" and "In Death's Strong Grasp the Saviour Lay," Bach; Evensong, Martin; Fugue from "Ninety-fourth Psalm" Sonata, Reubke.

**C. Harold Einecke, Mus. D., Grand Rapids, Mich.**—In his "twilight hour of organ music" at the Park Congregational Church Feb. 2 Dr. Einecke played the following program: Sonata 2, Mendelssohn; Aria, "Pur Dicesi," Lotti; "Meditation a Sainte Clotilde," James; Minuet from First Symphony, Valentini; "Sunshine and Shadow," Gale; "To a Water Lily," MacDowell; Prelude and Fugue on "B-A-C-H," Liszt.

**Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.**—For his recital at Colorado College Feb. 4 Dr. Boothroyd chose the following program: "Sonata da Camera," No. 2, Peace; Air with Variations from the Septuor for Violin, Viola, Clarinet, Horn, Bassoon, Violoncello and Double Bass, Beethoven-Best; "Carillon," Sowerby; Fantasy Overture, Fricker.

Dr. Boothroyd's recital at Grace Church Jan. 16 was marked by a performance of the following: Overture to the "Occasional Oratorio," Handel; Variations on an Old English Melody, "Heartsease," Shaw; Fugue and Chorale, Honegger; March, "The Gate of Kieff," Moussorgsky.

**Marcus Naylor, Warren, Pa.**—The following program was presented by Mr. Naylor in a recital at the First Presbyterian Church Sunday afternoon, Feb. 2: Introduction, Theme and Variations, Hesse; Toccata on "Vom Himmel hoch," Edmundson; Sonata No. 3 (Preludio and Adagio) and "Grand Choeur" in D major, Guilmant; "Ase's Death" and "In the Hall of the Mountain King," from "Peer Gynt" Suite, Grieg; Invention No. 8 in F major; Arioso in A major and Fugue in D major, Bach.

[Continued on next page.]

FOR EASTER

New and Standard Anthems for Mixed Voices

MRS. H. H. A. BEACH Alleluia! Christ is Risen! (With optional violin obligato).....	16
T. FREDERICK H. CANDLYN Hail the Day That Sees Him Rise.....	15
Rise Crowned with Light.....	12
G. W. CHADWICK Shout, Ye High Heavens.....	16
NORMAN COKE-JEPHCOCK Hymn of Resurrection.....	12
GEORGE HENRY DAY The Risen Christ.....	12
ERNEST A. DICKS He Is Risen.....	15
OLIVER KING Easter Day.....	10
A. W. LANSING He Is Risen (Revised Ed.).....	12
Now Is Christ Risen (Rev. Ed.).....	12
T. TERTIUS NOBLE The First Easter Dawn.....	15
HERBERT SANDERS Light's Glittering Morn.....	15
CHARLES P. SCOTT Now Is Christ Exalted.....	12
W. R. VORIS Christ the Lord Is Risen.....	12
Ye Sons and Daughters.....	12
J. E. WEST Hail, Victor Christ.....	15
ALFRED WHITEHEAD Ye Choirs of New Jerusalem.....	12
Alleluia! Sing to Jesus.....	12

FOR JUNIOR CHOIRS

WILLIAM BAINES, Sweet Bells of Easter Time.....	SA 10
CYR DE BRANT, Melodies of Christendom (Second Series).....	SAB 12
CUTHBERT HARRIS, Come, Sing with Holy Gladness.....	Unison and SATB 10
A. W. MARCHANT, Hosanna be the Children's Song.....	SA 12
HOMER NEARING, Hosanna to His Name.....	Unison 10
SIX CHORUSES FOR EASTERTIDE.....	Unison 25
BRUCE STEANE, Look, Ye Saints, the Sight Is Glorious.....	Unison 10
ERIC H. THIMAN, A Song of Praise.....	Unison 10
CHRISTOPHER THOMAS, O Clap Your Hands Together.....	Unison 12

VOCAL SOLOS

CHARLES DENNEE Easter Song.....	2	.50
LUCINA JEWELL The Strife Is O'er.....	2	.50
LOUIS EDGAR JOHNS From Night to Light.....	2	.60
W. J. MARSH The Glorious Morn.....	2	.45
Resurrection.....	2	.50
HAROLD HOPE STOTT King of Kings.....	3	.50
R. HUNTINGTON WOODMAN Out of the Shadows.....	2	.50

FOR ORGAN

ALLANSON G. Y. BROWN Two Meditations on Themes by Palestrina.....	.50
1. The Strife Is O'er	
2. He Was Crucified for Us	
GEORGE A. BURDETT Postlude on "Alford" (Ten Thou- sand Times Ten Thousand).....	.50
T. FREDERICK H. CANDLYN Toccata on "Neander" (He Is Risen).....	.65
J. SEBASTIAN MATTHEWS Chorale-Finale "Glory to God".....	.50

THE ARTHUR P. SCHMIDT CO. Boston 120 Boylston St.

## Programs of Organ Recitals—Continued

**Homer C. Humphrey, Boston, Mass.**—Mr. Humphrey of the faculty of the New England Conservatory of Music gave a recital in Jordan Hall at the conservatory Feb. 12, playing the following works: Fantasia on "Komm, Heiliger Geist, Herre Gott!," Bach; "Benedictus," Reger; "Regina Coeli," Everett Titcomb; "Poeme Techeque," Bonnet; Toccata, Andante and Finale (MS.—first time in Boston), Quincy Porter; Prelude in E flat minor, d'Indy; Scherzando, Op. 29, Pienne; Rhapsodie 1, on a Breton Theme, Saint-Saens; Adagio, Symphony 6, Widor; Finale, Symphony 2, Vienne.

**W. William Wagner, Huntingdon, Pa.**—Mr. Wagner will play the following programs in vesper services at Juniata College in March:

March 9—Group of Orchestral Transcriptions; Prelude to "Lohengrin," Wagner; "Angelus," from "Scenes Pittoresques," Massenet; Tone Poem, "Finlandia," Sibelius.

March 23—Group of Lenten selections: "Gethsemane," Malling; Lenten Suite, Garth Edmundson; "Good Friday Spell," Vretblad; "March to Calvary," from "The Redemption," Gounod.

**Adolph Steuterman, F.A.G.O., Memphis, Tenn.**—At his Sunday afternoon recital in Calvary Episcopal Church Feb. 9 Mr. Steuterman had one of the largest congregations that have been drawn to these performances. He played the following selections on the four-manual Aeolian-Skinner organ: "Carillon de Westminster," Vienne; Chorale Prelude, "O Sacred Head," Bach; "Noel," d'Aquin; "Valse Triste," Sibelius; "The Vintage Season," from "Burgundy Sketches" (request), Jacob; Six "Bible Poems," Weinberger; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Ave Maria" (request), Schubert; Introduction and Finale from "The Ninety-fourth Psalm" (request), Reubke.

**Phyllis Christie, University, La.**—Miss Christie played the following program entirely from memory at her senior recital at Louisiana State University Jan. 30: Introduction and Allegro, Concerto 2, Handel; Largo, Sonata 5, Bach; Fugue in G major, Bach; Tempo Moderato, Sonata No. 4, Op. 98, Rheinberger; Finale (Allegro vivace), Seventh Symphony, Widor; "Twilight at Fiesole," Bingham; "The Little Red Lark," Clokey; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

**Theodore Beach, New York City**—Mr. Beach, organist of St. Andrew's Episcopal Church, gave a recital Feb. 2 at the Home for Old Men and Aged Couples. His program consisted of the following selections: "The Rosary" and "A Shepherd's Tale," Nevins; Canzonetta, Vodorinski; "Romance," Rubinstein; Variations on Bortniansky's "Cherubim Song," Freyer; Andante Cantabile from Symphony 5, Tchaikowsky; Cantilene, Salome; Finale from Sonata 1, Mendelssohn.

**Dorothy Bitterman Atlee, Baltimore, Md.**—In a recital at the Church of the Epiphany Feb. 18 Mrs. Atlee presented a program consisting of the following numbers: Allegro non Troppo (Seventh Sonata), Rheinberger; "Clair de Lune," Karg-Elert; "My Heart Is Filled with Longing," Bach; Cantabile, Franck; Intermezzo, Callaerts; Trumpet Tune and Air, Purcell; Adagio (Third Symphony), Saint-Saens; "Suite Gothique," Boellmann.

**Charles F. Boehm, Glendale, Long Island, N. Y.**—Mr. Boehm, organist and choirmaster of Emanuel Lutheran Church, Corona, Long Island, gave a recital at that church Feb. 19. The program consisted of the following compositions: Pre-

lude in D major, Bach; Andante, Stamitz; "Song of the Basket Weaver," Russell; Chorale Preludes, "How Brightly Shines the Morning Star," "A Lamb Goes Uncomplaining Forth" and "O Sacred Head," Georg Schumann; "The Soul of the Lake," Karg-Elert; "A Cheerful Fire," "Wind in the Chimney," "Grandfather's Wooden Leg" and "The Kettle Boils," from "Fire-side Fancies," Clokey; "Now Thank We All Our God," Bach; Barcarolle, Offenbach; Toccata on "Ave Maris Stella," Dupré.

**Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.**—The following programs will be given in March by Dr. Tidmarsh at the Casavant organ in the Union College Memorial Chapel Sundays from 4 till 5:

March 9—"Marche Religieuse," Guilmant; Caprice, Guilmant; "Les Preludes," Liszt; "Sposalizio," Liszt; "Liebestraum," Liszt; Hungarian Fantasia (piano and organ), Bella Goldman Hatfield, (pianist), Liszt.

March 16—"Psalm 19," Marcello; Gavotte, Rameau; Prelude, Clerambault; "Ave Maria," Arkadelt; Gavotte, Martini; Chorale, Andriessen; "Invocation," Mailly; "Chant de Mai," Jongen; "Cortege and Litanie," Dupré; Berceuse and "Spinning Song," from "Suite Bretonne," Dupré; "Carillon," Dupré.

March 23—Wagner program: Prelude and Good Friday Music, "Parsifal"; "Forest Murmurs," "Siegfried"; Prelude and "Liebestod," "Tristan and Isolde"; Magic Fire Music and "Ride of the Valkyries," "Die Walküre."

**F. Arthur Henkel, Nashville, Tenn.**—Mr. Henkel's fifth recital of the season at Christ Church, given on the afternoon of Feb. 16, was marked by the playing of these selections: Chorale in A minor, Franck; "Mystic Hour," Bossi; Concert Scherzo, Mansfield; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; Serenade ("Arcadian Idylle"), Lemare; Pastorale and Intermezzo, Whitlock; "Song of the Basket Weaver," Russell; Allegro Cantabile and Toccata, Fifth Symphony, Widor.

**Harold F. Arndt, A.A.G.O., Allentown, Pa.**—The following numbers were played by Mr. Arndt, director of music of Grace Reformed Church, in short recitals in February:

Feb. 2—Andante Cantabile, Tchaikowsky; Fanfare in D major, Lemmens.

Feb. 9—Concerto in G minor, Camidge-Noble.

Feb. 16—Andantino Cantabile, Renzi; Chorale Improvisation on "Jesus, Still Lead On," Karg-Elert.

Feb. 23—Concerto in F major (Allegro Moderato and Andante Maestoso), Handel.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson has played the following compositions in short recitals before the evening service at the Church of the Pilgrims:

Feb. 2—Prelude and Fugue in C minor, C. V. Stanford; Etude, H. B. Jepson.

Feb. 9—Variations on "St. Luke," E. H. Thorne.

Feb. 16—"Water Music," Handel.

Feb. 23—Prelude and Fugue in G major (Military), Bach.

**Royal A. Brown, San Diego, Cal.**—Mr. Brown, official organist of the Spreckels Organ Pavilion in Balboa Park, played the following programs for two of his February recitals:

Feb. 13—"Solemn Processional," Royal A. Brown; Second Sonata, Op. 41, Rene L. Becker; Aria, Bach; "By the Brook," de Boisdeffre; G minor Prelude, Rachmaninoff; "The Nightingale's Farewell," Tchaikowsky; "Madrilena," Wachs;

"Bonnie Sweet Bessie," J. L. Gilbert; "Danse Macabre," Saint-Saens; Two Selections from the Incidental Music to the Music Drama "Montezuma," Humphrey John Stewart.

Feb. 12—"Grand Choeur Dialogue," Gillette; Aria and Minuet from "Dardanus," Rameau; Chorale Prelude on the Doxology, Truette; Madrigal in the Irish Style, Stewart; "Calm as the Night," Bohm; Prelude and Fugue in G major, Bach; Overture, "The Call of Bagdad," Boieldieu; "Where My Caravan Has Rested," Lohr; Characteristic Dance, "Smartrold," Grieg; "Ancient Phoenician Procession," Stoughton; "The Desert Song," Romberg.

**C. Gordon Wedertz, Chicago**—Mr. Wedertz's programs for the La Grange Legion Sunday Evening Club at recent meetings have included the following:

Feb. 9—Adagio, Rogers; "Bells through the Trees," Edmundson; "Suite in Miniature," DeLamarter; "Grand Choeur," Hollins.

Feb. 16—Solemn Prelude, Noble; "Sonata Tripartite," Gordon B. Nevins; Processional March from "Queen of Sheba," Gounod.



**LILIAN CARPENTER**  
JULLIARD SCHOOL OF MUSIC  
NEW YORK CITY

**Ruth Barrett Arno**



The First Church of Christ, Scientist  
BOSTON

### RECITALS



**ARTHUR JENNINGS**  
University of Minnesota  
Minneapolis

### CLARIBEL G. THOMSON

Organist  
First Presbyterian Church  
Ardmore, Pa.

### EVERETT TITCOMB

Director, Composer, Lecturer  
39 Huntington Avenue  
Boston, Mass.

### RUSSELL G. WICHMANN

M. S. M.  
Organist and Director of Music  
Shadyside Presbyterian Church  
Organist, University of Pittsburgh  
Pittsburgh, Pennsylvania

### Stanley E. Saxton

Organist of  
SKIDMORE COLLEGE  
Saratoga Springs, New York

### ALBIN D. McDERMOTT

Church of the Holy Name  
New York  
Recitals — Instruction

### HAROLD GLEASON

EASTMAN SCHOOL OF MUSIC  
of the  
UNIVERSITY OF ROCHESTER  
New York

## ARTHUR HOWES

St. John's Church  
Washington

### CONTRAPUNTAL EAR-TRAINING

by IRVING GINGRICH  
De Paul University School of Music  
The most effective text-book on this subject that has yet been published. If your music dealer cannot supply you, address  
Price \$2.50  
H. T. FitzSimons Co., Publishers  
23 East Jackson Blvd., Chicago, Ill.

Polyphonic Music  
Gregorian Chant  
Liturgy Boy voice training  
The Polyphonic Society  
R. MILLS SILBY,  
980 Park Ave., N. Y. C.

PIETRO YON  
853 Carnegie Hall  
NEW YORK CITY

### HOMER WHITFORD

Mus. B., F.A.G.O.  
Organist and Choirmaster, First Congregational Church, Cambridge, Mass.  
Director of Music,  
McLean Hospital, Waverly  
Conductor, Woman's Club Chorus,  
Belmont

### W. LAWRENCE CURRY

Organist and  
Director of Music  
BEAVER COLLEGE  
Jenkintown, Pennsylvania

### WANTED

Advertisements and Professional Cards for the Official Program Book of the Second National Biennial Convention of the American Guild of Organists, Washington, D. C., June 23 to 27, 1941. Please communicate with

**ADOLF TOROVSKY, A. A. G. O.**  
1317 G Street, N. W., Washington, D. C.

### MAURICE GARABRANT

The Cathedral of the Incarnation  
Garden City, N. Y.  
Organist of Adelphi College  
Conductor of the Long Island Choral Society



## New Publications for Organ

By WILLIAM LESTER, D.F.A.

"Night Song" and "Retrospection," two pieces for the organ, by Robert Elmore; "Waldenwoods," by R. Deane Shure; published by J. Fischer & Bro., New York.

The two Elmore numbers are music of much melodic charm, couched in a simple idiom, sure to be effective on any instrument, however large or small. This composer is one of the rare fraternity that knows how to write profoundly and expertly without becoming obviously pedantic. In his management and development of musical material he is certainly out of the ordinary. These two pieces are to be recommended for service or concert use.

The Shure piece is another one of those poetical, atmospheric sketches for which the Washington composer is known. The significance of the work, its poetic basis, as explained by the creator in a front-page footnote, is: "A rich experience is the Galilean service held each year during the Choir School Assembly at Lake Waldenwoods, Mich. Choirmasters row out on the lake in three divisions, singing the great religious folk music of the church. When they have reached their stations at three extreme points, they sing antiphonally, then row to the center of the lake, where a Galilean sermon is preached. After the sermon all row ashore, singing and timing their arrival so they disembark at dusk." This scenario is well worked out in tonal form, in music that has considerable eloquence and attractiveness. It is only moderately difficult.

Canzone, Robert Leech Bedell; "Sabbath Eve," Rolfe-Bedell; published by Harold Flammer, Inc., New York.

The original by Bedell is a short, simple melodic essay of charm and piquant harmonic vesture. It will make an ideal service prelude. The other title, originally a piano piece, is a transcription for the organ by an expert in that field. The music is slight in texture and of no particular importance or individuality, but the arranger has succeeded in turning it into a valuable and practical number where simplicity of presentation and statement are items for consideration.

Fifteen Voluntaries and Fugues for the Organ, composed by Thomas Roseingrave (1690-1766); edited by A. V. Butcher; published in the Hinrichsen Edition, London, England.

From war-torn England comes this newly-issued and valuable contribution to organ literature. For the first time since the composer's lifetime musicians can have first-hand knowledge and contact with the actual creations of one of Handel's most revolutionary and individual colleagues. In connection with Roseingrave's appointment as organist of the new Church of St. George in Hanover Square in 1725, Burney, the historian, says:

"He treated the subjects [in his test extemporization] given with such science and dexterity, inverting the order of notes, augmenting and diminishing their value, introducing counter-subjects and turning the themes to so many ingenious purposes, that the judges were unanimous in declaring him the victorious candidate."

Great as is the historical value and interest of his album, the inherent virtue of the music itself is even of greater moment. Much of genuine beauty is to be found in these pages, and first-hand contact with a real musical personality. The editing, according to a statement by the fine musician serving in that capacity, included a certain amount of "filling-in" here and there, where necessary. But this has been so expertly done as to defy detection. Altogether this is a remark-

## NEW FACTORY OF KILGEN ORGAN COMPANY IN ST. LOUIS



THE KILGEN ORGAN COMPANY of St. Louis has purchased a large two-story modern daylight factory building at 4443 Cook avenue, St. Louis. The building is equipped with an elevator, a sprinkler system and oil heat, and is well lighted. It is situated in the western part of St. Louis across from that city's leading technical school, the David Ranken School.

The company has moved its headquarters and executive offices to the new building and several organs are under construction.

Eugene R. Kilgen, president of the corporation, announces that the Kilgen

Company has made several improvements in its organs in recent months. These improvements are inventions of Max Hess, chief engineer of the company, who already has to his credit several important inventions.

St. John the Baptist Catholic Church, St. Louis, recently received a two-manual Kilgen organ. The church, which seats approximately 500, is well known for its music, under the direction of Paul Windmueller, the organist. Mr. Windmueller plans to give a series of recitals.

The Kilgen Organ Company also has installed a two-manual organ in St. Paul's Lutheran Church, Aleman, Tex.

able publication, unique if released under what we longingly call "normal times"; certainly out of the ordinary when we realize that this firm is a combination British-German association that has maintained its artistic activities throughout the dreadful mess abroad. Many more organ works of importance have been issued lately by this company and are in the hands of this reviewer for consideration during the coming months.

Four Bach Transcriptions for Organ, by Harvey Gaul; published by J. Fischer & Bro., New York.

The quartet of pieces as laid out by Dr. Gaul are, in order:

Christmas Chorale Prelude (from Christmas Oratorio).

"Sheep May Safely Grace" (aria from a "Birthday Cantata").

"In dulci Jubilo" (chorale prelude).

"The Mystical Adoration" (prelude on "Jesu, meine Freude").

Numbers 1 and 3, at least, have been gathered from different sources in Bach's works and combined regardless of chronology or original form. The results have been surprisingly effective and on the positive side. The second piece was originally a recitative and aria for soprano—one of the loveliest melodies of Bach; it is an entrancing piece of music as reworked by this American innovator. The final number has been extended and expertly bolstered up also. What were the sources of these pieces is of secondary importance. Of more moment is the fact that in this volume we are tendered some little-known Bach laid out in practical and very effective style for the instruments of today.

Pastorale, for Organ, by Eric H. Thimman; published by Hinrichsen Edition, London, England.

This tried and proven British composer in this brief melodic sketch presents us with a poetic meditation based on or instigated by the first few lines of the Twenty-third Psalm. He has written simple music, but music most competently designed and worked out, aptly conceived and achieved in beauty and sincerity. It is ideal music for the church.

Hammond Presented to Warm Springs.

As a birthday tribute to President Roosevelt and in connection with the nationwide drive against infantile paralysis the Hammond Instrument Company, acting for an anonymous donor, has presented an electronic organ to the

## Easter Music

by

JOSEPH W. CLOKEY

### ADORAMUS TE

Text by LORRAINE HUNTINGTON MILLER

Though simple in technical requirements and within the range of the average choir, this cantata is a work of unusual freshness and charm, with fine contrasts between vigorous choruses and melodies of sustained appeal. Distinguished by an interesting use of modal harmony. Various episodes for a cappella singing are skillfully interspersed with accompanied effects that are both lovely and stirring. Arr. for mixed voices, with solos for all four voices. Piano-vocal score, \$1.25; chorus parts only, \$0.30.

### FOR HE IS RISEN

Text by ROBERT HILLYER

The text of this cantata, by a distinguished American poet, expresses the spiritual meaning of the Easter Festival in terms of joyous triumph over darkness. Though written several years ago, the music is considered among Mr. Clokey's finest achievements. It should be on the "discovery" list of every discriminating director. Arr. for mixed voices with antiphonal chorus of treble voices, with solos for all four voices. Piano-vocal score, \$0.75; special organ accompaniment, \$1.00.

### Anthems

1323 ADORATION OF THE FLOWERS. SATB.....\$0.16

1322 CAROL OF THE PALMS. SATB .....\$0.10

Send for Copies on Approval.

C. C. Birchard & Co.

221 COLUMBUS AVENUE, BOSTON, MASSACHUSETTS

**Choir Pulpit GOWNS**

Choral and Graduation Apparel. Fine materials, beautiful work, pleasingly low prices. State your needs. Catalog and samples on request. DeMoulin Bros. & Co. 1143 S. 4th St., Greenville, Ill.

### RALPH A. HARRIS

M.S.M., F.A.G.O., Chm.

Conductor—St. Paul's Choristers  
BROOKLYN, NEW YORK

### ALL SAINTS' CHURCH

WILLIAM SELF

WORCESTER, MASS.

## WE SPECIALIZE

in Parts and Supplies

for repairing, modernizing,  
and enlarging pipe organs.

Insist upon our products.

## ORGAN SUPPLY CORPORATION

540-550 East 2nd Street

Erie, Penna.

### RICHARD PURVIS

Organist

St. James's Church  
Philadelphia

FRANK B. JORDAN  
M. MUS.

Illinois Wesleyan University  
Bloomington

## THE HYMN SOCIETY OF AMERICA, INC.

President—Henry Wilder Foote, S. T. D., Belmont, Mass.

Vice-Presidents—William C. Covert, D. D., William W. Reid, Paul C. Warren, D. D.  
Corresponding Secretary—Stephen Ayers, S. T. M., Box 423, Manhasset, N. Y.

Recording Secretary and Chairman Executive Committee—The Rev. Deane Edwards, 297 Fourth avenue, New York.

Librarian—William W. Rockwell, D. Th., New York.

Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.

Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.

The Hymn Society again held its annual meeting in the hymnological room of the Union Theological Seminary Library, New York City, Jan. 27. This room houses jointly the working hymn libraries of the seminary and the society. It is a fascinating place both for the ordinary hymn-lover and for the advanced student of hymnody and its treasures will amply repay an unhurried visit by all ministers and organists.

At the meeting many activities of the year were indicated through various reports. Dr. Rockwell mentioned the arrival of long-expected books from England for the library. Miss Ruth E. Messenger, the archivist, produced the first bound volume of source materials, collated by Dr. Benjamin S. Winchester, containing accounts by living authors and composers as to the origin of the hymns and tunes they have produced. With the passing years this collection will become increasingly valuable. Mention was made of the more important hymn festivals during the year. Death had claimed two valued members of the society. Dr. Benjamin Copeland and the Rev. Jeremiah F. Ohl, D.D.

Interesting correspondence received by Miss Emily Perkins was read. It included letters from members in England. Word had come from Miss Rowland, of Eastbourne, who wrote the society's prize hymn for airmen, "God of the Shining Hosts That Range on High," that this hymn was now widely used in England. Miss Rendle, who composed one of the prize tunes for this hymn and also lives in Eastbourne, was obliged to remain in that exposed city, but Miss Rowland had been able to move inland. Frederick J. Gillman and the Rev. Thomas Tiplady had sent interesting news. The latter described a fire started by a bomb in the roof of his church in London during an evening service, which was put out by the fire wardens without interrupting the sermon!

This proved to be the last report from Miss Perkins as corresponding secretary. Her resignation was revealed when Mrs. W. R. Buchanan brought forward the nominations for the current year, and it was received with deep regret. She will continue to share actively in guiding the program of the society.

In addition to the names appearing at the top of this page the following were elected: Archivist, Miss Ruth Messenger; assistant corresponding secretary, Joseph H. Robinson, B.D.; and as members of the executive committee Professor Lowell P. Beveridge, Miss Grace Leeds Darnell, F.A.G.O., Mrs. Lavina H. Date, Mrs. William Neidlinger, Dr. T. Tertius Noble, Miss Emily S. Perkins, Carl F. Price and the Rev. Philip S. Watters, the retiring president.

Mr. Watters then welcomed his successor, the Rev. Henry Wilder Foote, S. T.D., of Belmont, Mass., who gave an account of the Boston chapter of the society and assured us of his purpose to continue the splendid record made by Mr. Watters. This was followed by a special vote of thanks to all the retiring officers for their service during 1940. Finally, the entire executive committee and the officers were formally voted as constituting the directors of the corporation.

We then adjourned to the Auburn room of the refectory for a festive dinner, at which Miss Mildred J. Keefe of the Boston chapter, L. C. White of Hampton Institute and others were introduced. Fitting tributes were paid to Miss Perkins, particularly for her unique

service to the society as its first and only corresponding secretary, by Carl F. Price, the first president of the society, and John Barnes Pratt, long its treasurer. In responding, Miss Perkins extolled the choice fellowship among the members and emphasized the importance of the hymn in Christian worship today. She was happy to feel that the society was now so firmly established.

The last event of the evening was the recital of Negro spirituals in James Memorial Chapel by the Hampton Institute Quartet, with a stimulating address by Harry T. Burleigh. This was an official public meeting of the American Guild of Organists in cooperation with the society. By way of contrast, some recordings made by Norman L. Chalfin of primitive Negro religious music at Beaufort, S. C., for the Jane Belo Foundation were played by him. In spite of the bitter weather more than 300 people attended this recital.

Our new president, Dr. Foote, is well known as pastor, hymnal editor, theological professor and author, his most recent work being "Three Centuries of American Hymnody." His pamphlet "An Account of the Bay Psalm Book" has just been published as the seventh paper of the society. Mr. Reid has long been connected with the Methodist Board of Foreign Missions. He directed the publicity of the society.

Miss Darnell, who was associated with the late Miss Vosseller and is known as an authority on children's choirs; Mrs. Neidlinger and Professor Beveridge of Columbia University need no introduction to DIAPASON readers.

Two other changes may be mentioned. The Rev. Stephen Ayers has taken up the duties of corresponding secretary. Minister of the new Congregational Church of Manhasset, L. I., he brings to his task fine qualities of scholarship and knowledge of our work. On Feb. 11 the executive committee elected the Rev. Deane Edwards as its chairman, succeeding Reginald L. McAll, who had served for several years. Mr. Edwards is secretary of the committee on worship of the Federal Council of Churches. He has conducted numerous worship seminars and forums throughout the country and his wide knowledge of the theory and practice of worship in the Protestant churches of America and his acquaintance with church leaders will make him exceedingly valuable to the society as it enters its twentieth year of activity. Mr. McAll remains as a member of the committee and will act as an executive secretary, while continuing to advise and plan with those who are preparing to hold hymn festivals.

We hope that many organists and also ministers will avail themselves of the services of the society through its officers. Helpful information given us by many friends will appear in these columns on matters that concern hymnody and congregational singing. R.L.M.

### GRAND RAPIDS BACH FESTIVAL DRAWS MANY; MAKES PROFIT

The second annual Bach festival of the chancel choir of the Park Congregational Church, Grand Rapids, Mich., was held Jan. 19 and 20 and 3,000 people attended the performances in the two days. The festival is establishing itself as one of the major musical events of the season in Grand Rapids. It is always given between Jan. 10 and 20, which marks the anniversary of C. Harold Einecke, founder and director of this choir. Besides the 100 donor members in the Bach Foundation whose names are printed on the program there were nearly 300 associate members in the foundation. It is noteworthy that again, as last year, the festival not only paid all expenses, but showed a small profit.

The choir and Dr. Einecke journeyed to Chicago Feb. 16 and gave two concerts, one an N.B.C. network broadcast and the other a program at the Sunday afternoon vespers in Rockefeller Chapel, University of Chicago. The following program was sung there: "Sing We Now with One Accord," Praetorius; "Ave Verum Corpus," Byrd; "O Sing unto the Lord," Hassler; "O Praise the Lord of Heaven," Arensky; "Come, Sweet Death," Bach; "Matthew, Mark, Luke and John," Holst; "Crucifixus," Lotti; "An Angel Said to Mary," Makarov; "Prayer," Kountz; Motet, Op. 29, No. 2 (Psalm 51), Brahms.

### MARTIN W. BUSH, F.A.G.O. First Central Congregational Church

Head Music Dep't, University of Omaha, Nebr.

### ALBERT RIEMENSCHNEIDER

DIRECTOR OF MUSIC  
Baldwin-Wallace College, Berea, Ohio  
Recitals, Master Classes, Instruction, Coaching  
Address 10001 Edgewater Drive, Cleveland, Ohio

### HORACE M. HOLLISTER M. S. M.

ASSOCIATE ORGANIST  
Director of Young People's Choirs  
Madison Avenue Presbyterian Church  
Organist Temple of Religion, New York  
World's Fair, 1940  
NEW YORK CITY

### LESLIE P. SPELMAN

University of Redlands

REDLANDS CALIFORNIA

### CLARENCE DICKINSON

Concert Organist  
Organist and Director of Music, The Brick Church and Union Theological Seminary.  
Director of the School of Sacred Music of Union Theological Seminary.  
1140 Park Avenue, New York

### HENRY OVERLEY

Head of Music Department,  
Kalamazoo College

Organist-Choirmaster, St. Luke's Church

### Edgar A. Lundberg

Organist and Choirmaster

FIRST LUTHERAN CHURCH  
CHICAGO

### BOY CHOIRS

Paul Allen Beymer

3226 Euclid Ave., CLEVELAND  
Director Camp Wa-Li-Ro

### HAROLD SCHWAB

95 Gainsborough Street  
BOSTON, MASS.

Lasell Junior College The Union Church  
of Waban  
ORGAN THEORY PIANO

### DONALD PEARSON RECITALS

Address: Eastman School of Music  
ROCHESTER, NEW YORK

### HAROLD TOWER

Organist and Choirmaster  
Trinity Methodist Church

GRAND RAPIDS, MICHIGAN

### Seth Bingham

Associate Professor of Music (Composition),  
Columbia University  
ORGANIST AND CHOIRMASTER  
Madison Avenue Presbyterian Church  
921 Madison Ave., New York

### Rollo F.

### MAITLAND

Mus. D. F.A.G.O., C.H.M.

announces

### Special Summer Course for Organists

2129 Chestnut Street  
Philadelphia, Pa.

### HUGH

### McAMIS

ALL SAINTS' CHURCH  
GREAT NECK, LONG ISLAND

### Catharine Crozier RECITALS

Eastman School of Music  
ROCHESTER, N. Y.

### ROBERT ELMORE

Church of the Holy Trinity  
Philadelphia

"An Instrumentalist of Consummate Powers"  
Musical Courier, New York

### ALFRED M. GREENFIELD

ORGANIST - COMPOSER  
CONDUCTOR

NEW YORK UNIVERSITY  
University College

### VINCENT H. PERCY

ORGANIST AND CHOIRMASTER

The Euclid Avenue Congregational Church  
CLEVELAND, OHIO

### HAROLD WELLS

### GILBERT

BOY CHOIR TRAINING

HEADMASTER OF  
ST. PETER'S CHOIR SCHOOL  
319 Lombard St., Philadelphia

### Wm. W. Carruth

ORGANIST

Mills College, California

### ZEUCH BOSTON

### WALTER N. HEWITT

A.A.G.O. (CHM)

Prospect Presbyterian Church  
Maplewood, N. J.

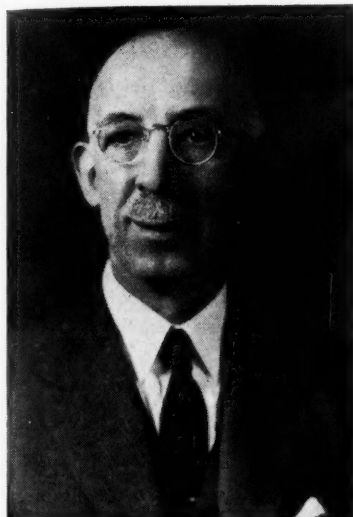
### PALMER CHRISTIAN

University of Michigan  
Ann Arbor

Mgt. Bernard B. La Berge, Inc.  
2 West 46th St., New York



HARRY J. FOX



Forty-four years of continuous service is the record of Harry J. Fox, who has retired as choir director of St. Stephen's Church, Wilkesburg, Pa., and has been elected director emeritus. During all these years Mr. Fox was a member of the choir and for thirty-two its director. Mr. Fox has moved to Chicago to make his home with his daughter. The present choir room of St. Stephen's was dedicated to Mr. Fox in appreciation of his services to the parish when it was erected several years ago. During Mr. Fox's time as director 476 boys and 150 men were members of the choir. On Dec. 12, prior to his leaving for Chicago, the rector, wardens and vestrymen held a parish reception for Mr. Fox. A traveling trunk was presented to him and Dr. Porkess made a presentation address, "Building Your Own Monument." The rector commented on the fact that during his twenty-one years' association with Mr. Fox there had never been a single hitch in their relationships. Miss Marianne Genet has been organist of this church for the last twenty-eight years.

"EVERYBODY'S FAVORITE"

**139 SELECTED ORGAN PIECES**

E.F.S. SERIES No. 17

192 PAGES • \$1.00

A book organists will welcome. The varied contents embrace the finest works ever composed. Includes Preludes, Interludes, Postludes, Chorales, Marches, Sacred Music, Selections from Operas and Oratorios and INSTRUCTIONS on how to modulate and improvise.

At Your Music Dealer or Postpaid Direct from

**AMSCO MUSIC PUBLISHING CO.**  
1600 Broadway : New York City

**SCHANTZ ORGANS**

Built by

**A. J. Schantz, Sons & Company**  
ORRVILLE, O.  
Builders of Fine Organs Since 1873

Telephone Lakeview 1334 Church and Residence Organs

**L. D. Morris Organ Company**  
Designers and Builders of

**FINE PIPE ORGANS and CONCORD CATHEDRAL CHIMES**  
1039 Addison St., Chicago, Ill.

Mechanical Experts Artistic Tone

**LOUIS F. MOHR & COMPANY**  
**ORGAN MAINTENANCE**

2899 Valentine Ave., New York City  
Telephone: Sedgwick 3-5628  
Night and Day

Emergency Service—Yearly Contracts  
Electric action installed  
Harps—Chimes—Blowers

An Organ Properly Maintained  
Means Better Music

WINSLOW

**CHENEY**

"One of the elect of his generation of organists." The Musical Courier, New York.  
108 CLARK ST. BROOKLYN, N. Y.

**W. O. TUFTS, M.S.M.**  
WASHINGTON, D. C.

A. B. Mus. M. F. A. G. O.  
**THEODORE HUNT**  
Centre College, Danville, Kentucky  
Danville Civic Chorus  
Centenary Methodist Church

**HAROLD HEEREMANS**  
UNIVERSITY COLLEGE  
NEW YORK UNIVERSITY  
MEMORIAL PRESBYTERIAN CHURCH  
BROOKLYN, N. Y.

**LONGY SCHOOL OF MUSIC**  
One Follen Street, Cambridge, Mass.  
Trowbridge 0956  
**E. POWER BIGGS**  
Teacher of Organ  
Catalogue on Request.  
Registration Sept. 1-18, 1939

**FRANCIS SNOW, Mus. Doc.**  
TRINITY CHURCH  
BOSTON  
RECITALS — INSTRUCTION  
IN ORGAN AND CHOIR TRAINING

**FREDERICK MARRIOTT**  
Organist - Carillonneur  
ROCKEFELLER MEMORIAL CHAPEL  
University of Chicago

**HENRY F. SEIBERT**  
Organist and Choirmaster  
Lutheran Church of the Holy Trinity  
Central Park West at 65th Street  
New York, N. Y.

**Felix F. Schoenstein**  
& Sons Pipe Organ Builders  
SAN FRANCISCO, CALIF

**Charlotte Klein**  
Mus. D., F.A.G.O.  
St. Margaret's Church  
Washington, D. C.

**Ruth Harsha**  
Ernest Williams School of Music  
Central M. E. Church  
BROOKLYN, N. Y.

**HAROLD C. COBB**  
ORGANIST  
SINAI TEMPLE  
CHICAGO, ILLINOIS

A.A.G.O. M.S.M.  
**LUIS HAROLD SANFORD**  
Organist and Choirmaster  
Central Congregational Church  
Brooklyn, New York City

**DeWitt C. Garretson**  
A.A.G.O.  
St. Paul's Cathedral  
Buffalo, N. Y.  
Recitals  
Management Dorothy Porter  
1425 Broadway, New York City

**Ernest Prang Stamm**  
Recital Organist  
SAINT LOUIS

**James Philip Johnston, F.A.G.O.**  
Organist and Choirmaster  
Church of the Holy Innocents  
Brooklyn, N. Y.

**NEWELL ROBINSON**  
F.A.G.O., C.H.M.  
Organist Choirmaster  
Grace Church  
Mount Airy Philadelphia, Pa.

**Margaret Whitney Dow**  
F.A.G.O.  
Florida State College for Women  
Tallahassee, Fla.

**FRANK A. McCARRELL**  
Organist and Choirmaster  
Pine Street Presbyterian Church  
HARRISBURG, PA.  
Recitals and Instruction  
2519 NORTH SECOND STREET

**JOHN HARMS**  
Organist and Choirmaster  
Grace Church, Plainfield, N. J.  
Temple Israel, Lawrence, N. Y.

**THINK TWICE**

BEFORE DISCARDING GOOD  
OLD ORGAN

We Specialize in Rebuilding

**Fenton Organ Co.**  
NYACK, N. Y.

**C. HAROLD EINECKE**  
Mus. D., Mus. B., F.W.C.C.  
Park (First) Congregational Church  
GRAND RAPIDS, MICHIGAN

**Harris S. Shaw, A.A.G.O.**  
Piano — Organ  
Musicianship  
Address: 175 Dartmouth St., Boston, Mass.

**WILLIAM F. SPALDING**  
ORGANIST AND CHOIRMASTER  
CHURCH OF THE ASCENSION  
ORGANIST AND INSTRUCTOR  
UNIVERSITY OF DENVER  
DENVER, COLORADO

**Anne Versteeg McKittrick,**  
F. A. G. O.—CHM.  
Grace Church, Brooklyn Heights,  
Brooklyn, N. Y.  
Preparation for Guild Examinations  
Studio: 254 Hicks Street, Brooklyn

**Alexander SCHREINER**  
F. A. G. O.  
The Tabernacle  
Salt Lake City

**Claude L. Murphree**  
F. A. G. O.  
University of Florida  
GAINESVILLE :: FLORIDA

**WHITMER BYRNE, MUS. B.**  
Eighteenth Church of Christ, Scientist  
RECITALS AND INSTRUCTION  
7957 Marquette Ave.  
CHICAGO

**MARSHALL BIDWELL**  
Carnegie Institute  
Pittsburgh  
AVAILABLE FOR RECITALS

**G. DARLINGTON RICHARDS**  
Organist - Choirmaster  
SAINT JAMES' CHURCH  
Madison Avenue at 71st Street  
NEW YORK  
Ten-Lesson Course in Boy-Choir Training

**Edith B. Athey**  
Recitals — Services  
The S. H. Hines Funeral Home  
Washington, D. C.

**CHARLES F. HANSEN**  
Organist Second Presbyterian Church  
Indianapolis, Ind.  
RECITALS A SPECIALTY

## Los Angeles Hears Fox for First Time; Recitals by Others

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., Feb. 18.—The event of the month was the first appearance here of Virgil Fox, who gave two excellent recitals. On the 8th he played on the Skinner organ in the First Methodist Church of Pasadena and on the 10th at the Church of the Blessed Sacrament in Hollywood, on a large Casavant. In Pasadena he had the advantage of being seen, and this is a help in such a number as Middelschulte's "Perpetuum Mobile" for pedals, which Mr. Fox played magnificently. In Hollywood, perched some sixty feet up at the rear of the church, the effect was not as thrilling, although the actual performance was far ahead of the one in Pasadena.

Mr. Fox is without doubt an individualist and everything that he played took on something of his personality. Perhaps some of the things gave you more or less of a shock, but you had to confess that they were effective. In many instances it was just this sort of thing that took a dull number and made it live.

The most effective number on both programs was his arrangement of the Bach "Come, Sweet Death," which is as thrilling a piece of organ music as I have heard. On the Casavant organ it was magnificent and no one will ever convince me that Bach would use the anemic registration that so many recitalists use when he could make his music sound like this. Other numbers that stood out were the Bach Fugue in D major and the Mulet "Thou Art the Rock."

This was the first time that a visiting recitalist has been able to use the splendid organ in the Church of the Blessed Sacrament and it was good to see an audience of some 1,500 present. I am sure that Richard Keys Biggs, organist of the church, will be able to arrange other recitals there next season.

Our sympathy goes out to Courtney F. Rogers, the efficient secretary of the Los Angeles Chapter of the Guild, whose mother died suddenly Feb. 10. Mrs. Rogers was known to us all and will be greatly missed.

Clarence Mader gave the regular recital at U.C.L.A. Feb. 18 and among the high-lights were the "Peece Heroique" of Franck and Handel's "Water Music." Dr. George McManus, organist at the university, has been most gracious in arranging for these recitals by local organists and without doubt it is good for the students to hear different performers.

An interesting number on W. Brownell Martin's monthly program at the First Congregational Church was a performance of Ravel's Introduction and Allegro for harp and organ. Carmel Ling did a fine piece of work as harpist and Mr. Martin did full justice to the orchestral accompaniment on the organ. The outstanding number, however, was an almost perfect performance of the first movement of Widor's Sixth Symphony.

### Hosts to Organists at Capital.

Mr. and Mrs. Gene Stewart entertained Washington organists Feb. 9 at their lovely new Arlington home, to which they moved following the protracted illness of Mrs. Stewart. The item of particular interest was a new electronic reed organ which they had just installed. The guests thoroughly enjoyed various combinations of piano, organ and records and inspected the charmingly arranged home. The Stewarts were assisted by Mr. and Mrs. Everett W. Leonard. Mr. Stewart is organist and director at Waugh Methodist Church, organist for Woodward & Lothrop, Inc., and a busy teacher and concert organist. Like her husband, Mrs. Stewart also is an organist, pianist and teacher.

### To Play Kuhnau's Sonata.

At the invitation of Lazare Saminsky, Willard Irving Nevins will play an arrangement for organ which he has made of one of Johann Kuhnau's "Biblical Sonatas" at the annual three-choir festival to be held in Temple Emanu-El, Fifth avenue and Sixty-fifth street, New York City, Saturday, March 29.

## JOSEPH W. CLOKEY

DEAN OF THE  
SCHOOL OF FINE ARTS  
MIAMI UNIVERSITY

OXFORD, OHIO

## PORTER HEAPS

RECITAL ORGANIST  
Chicago

## GORDON YOUNG

RECITAL ORGANIST  
KANSAS CITY

## URBAN DEGER

Organist  
Recitals and Instruction  
344 Ludlow Arcade Dayton, O.

## Katharine Fowler, M. Mus.

Columbia Heights Christian Church  
Washington, D. C.

## JOHN A. GLASER

ORGANIST and Choirmaster  
LUTH. CHURCH of OUR SAVIOR  
BROOKLYN, N. Y.  
LESSONS RECITALS  
CHOIR CONDUCTING  
Address 1218 Halsey Str.

## Klaus Speer, Mus.M.

Organist and Choirmaster  
Christ Church and St. Michael's  
Germantown, Philadelphia

Recitals Lessons

## C. ALBERT SCHOLIN, M. M.

Kingshighway Presbyterian Church  
ST. LOUIS

## David Hugh Jones

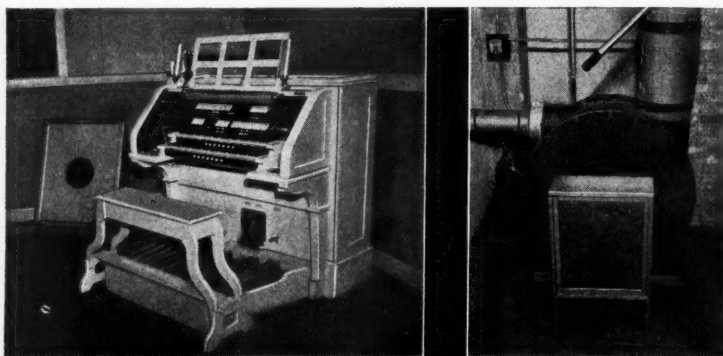
Westminster Choir School  
PRINCETON, NEW JERSEY

## Kenneth Cutler, M. Mus.

American Conservatory  
Temple Shalom  
Chicago

## ROSSETTER COLE

Composition and Theory. Prepares for  
Examination in American Guild of  
Organists  
1625 KIMBALL BUILDING, CHICAGO



## "PERFORMANCE PLUS" AT WISCONSIN

Gentlemen:

Performance Plus At The University of Wisconsin! Such might be an appropriate caption for this message of commendation relative to the record of one of your Spencer Orgoblos, installed here at the University Broadcasting Station.

For six years we've used our large studio organ every day—several times each day—probably greater use than any church organ is ever put to. But its supply of wind and action current has never faltered. The exacting requirements of radio, demanded of this organ, have continuously been supported by the sure and faultless performance of the power unit. And as for quietness, of course we couldn't have any noisy equipment in a radio plant, and the Orgoblo runs as smoothly today as ever.

Cordially yours,

Frederick Fuller  
Music Director WHA

FF:BJH

210-A

## SPENCER ORGOBLO

HARTFORD

FOR CHURCHES, THEATRES  
AND HOMES

THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

CHICAGO OFFICE—53 WEST JACKSON BOULEVARD

## ZEPHYR BLOWERS

for

PIPE AND  
REED ORGANS

QUIET OPERATION  
LONG SERVICE  
SMALL SPACES

Zephyr Electric Organ Blower Company  
ORRVILLE, OHIO

## Simplex Electric Organ Blowers

have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance. Built entirely of steel. In quietness the Simplex has no equal. Blast wheels thoroughly balanced.

WRITE FOR PRICES

B. F. BLOWER CO., INC.

41 THIRD STREET

FOND DU LAC, WISCONSIN

## WHITE, SON COMPANY

SPECIALISTS IN THE MANUFACTURE OF

## ORGAN LEATHERS

655 Atlantic Ave.

Boston, Massachusetts

## EDGAR S. KIEFER TANNING CO.

(Hand Leather Division)

TANNERS OF

LEATHER for the PIPE ORGAN and  
MUSICAL INSTRUMENT TRADES

Send for Samples. Phone Franklin 0082

223 W. LAKE ST., CHICAGO, ILLINOIS



HAUSSERMANN GIVES ORGAN  
TO CINCINNATI CONSERVATORY

John W. Haussermann, Jr., of Mount Kisco, N. Y., son of John W. Haussermann, a capitalist of Manila and New Richmond, Ohio, has presented to the Cincinnati Conservatory of Music an organ for its concert hall in memory of Miss Bertha Baur, for many years president of the conservatory. In presenting the gift he suggested enlarging the organ through gifts of others to that end, a project now being formulated by the school.

"The organ I am giving," Mr. Haussermann stated, "is one of nine stops and two manuals. In proposing the gift to the conservatory I pointed out that many who revere the work of Miss Bauer in music, just as I do, might wish to share in a memorial to her. If the organ could be enlarged to double or four times its present size, it would indeed be a splendid memorial to Miss Baur's work for music."

The organ was designed by Ernest White, organist of the Church of St. Mary the Virgin, New York City, and was built by the Aeolian-Skinner Company. Mr. Haussermann said he purchased the instrument to install it in his own home.

**Detroit Women Hear Mass.**

The Woman Organists' Club of Detroit held its monthly meeting Tuesday, Feb. 25. Dinner was served at the Martha Holmes Church and was followed by a business meeting. The members then walked a short distance to St. Dominic's Catholic Church for the program. Mrs. O'Brien, organist of the church, was hostess of the evening and presented her boy choir in a special mass. Mrs. Helen Summers contributed to the organ music. The entire program was a little different from the usual. Mention should be made of the lovely dinner served by the hostess of Martha Holmes Church, Miss Margaret McMillan, organist of the church.

FLORENCE REED WEST,  
Publicity Chairman.

**Historic Village to Have Organ.**

Cahokia, named after an Indian chief, is a village in Illinois across the road from the Parks Air College and airport and also marks the site of the oldest Catholic church west of the Alleghenies. The little church has been maintained for all these years since white men came to

● PLEASE TAKE NOTICE  
THAT

W. G. HERRIDGE  
ENGRAVER

FOR THE PAST SEVEN  
YEARS

MGR. ENGRAVING DEPT.

REISNER MFG. CO.

IS NOW LOCATED

233 E. FRANKLIN ST.  
HAGERSTOWN, MD.

Dress Up Your Choir  
WITH WILLISIE ROBES



WILLISIE hand-tailored  
Gowns give better ap-  
pearance, wear long-  
er. Yet they cost no  
more than ordinary  
gowns. Write today  
for sample and prices.

Paul A. Willisie Co.  
Smith Building,  
Omaha, Nebraska  
457 W. Fort St., Detroit, Mich.

DENISON BROS.

Manufacturers of  
ORGAN STOP KNOBS FOR CHURCH  
AND REED ORGANS

Name Plates, Pistons, Tilting Ta-  
blets, Stop Keys, etc., of all kinds of  
Ivory and Imitation Ivory

Established 1877

DEEP RIVER - - - - - CONN.

the banks of the Mississippi. It has never had much opportunity for growth and as a consequence a small reed organ of the old parlor type was sufficient. Now the old reed organ has outlived its usefulness and Kilgen Associates, Inc., are building a new organ, which will be installed in time for Easter.

**Evans Takes Los Angeles Post.**

Frederick Vance Evans, Mus.D., baritone and teacher of singing, has been appointed minister of music of Immanuel Presbyterian Church, Los Angeles, Cal., where he is associated with Clarence Mader, organist of the church.

SPECIALIST  
DESIGN  
CONSTRUCTION  
TONE

RICHARD O. WHITELEGG  
HAGERSTOWN, MD.

STOP KEYS - DRAW KNOBS  
TILTING TABLETS - NAME PLATES  
PISTONS - MARKERS

Supplied in modern non-inflammable material.  
Engraved in any desired type.

THE W. H. REISNER MFG. CO., INC.  
Hagerstown, Md.

BUILDING

REPAIRING

La MARCHE  
BROTHERS

PIPE ORGANS

6525-31 Olmsted Ave.

Newcastle 2071

MAINTAINING

REBUILDING

A  
CHICAGO  
CONCERN  
SINCE 1918

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

SUMMER EXCHANGE DESIRED —  
Los Angeles organist wishes to exchange  
posts for six weeks from June 23 to Aug.  
2 with competent organist in Chicago or  
vicinity. Four-manual organ; no choir  
work. Address C-10, THE DIAPASON.

WANTED — THOROUGHLY COMPE-  
tent modern console maker, by long estab-  
lished firm. Applicant state experience,  
former connections, references and salary  
expected. Address B-4, THE DIAPASON.

WANTED—COPY OF "ORGAN BUILD-  
ing for Amateurs," by Mark Wicks. Must  
be in good condition, with folding charts  
enclosed. State price. Address C-5, THE  
DIAPASON.

WANTED TO BUY—I AM INTEREST-  
ed in the purchase of a three or four-  
manual Austin, Skinner, Hook & Hastings  
or Casavant church organ. Address L-5,  
THE DIAPASON.

WANTED—MODERN TWO-MANUAL  
pipe organ, detached console, suitable for  
Lutheran church seating 500. Robert  
Brockman, 2001 Hilton road, Cleveland,  
Ohio.

WANTED — YOU TO KNOW THAT  
the new Gem blower is one of the most  
efficient and quiet blowers on the market.  
Conrad Preschley, 8501 Clark avenue,  
Cleveland, Ohio.

WANTED — GEMSHORN. GAMBA,  
cor anglais on six-inch wind; also first  
diapason and English diapason on four  
inches. Address Box 1, Flint, Mich.

WANTED — THOROUGHLY EXPE-  
rienced organ mechanics, factory and  
erection. Toledo Pipe Organ Company,  
Toledo, Ohio.

WANTED — COMPETENT AND DE-  
pendable organ salesmen. State qualifi-  
cations; give references. Write C-6, THE  
DIAPASON.

FOR SALE—USED MATERIAL; TWO  
sets swell shades, 7'6"x7', individual ac-  
tion, \$25.00; small set shades, 4'6"x4',  
with electric action, \$8.00; two sets man-  
ual keys, sixty-one notes, each \$5.00; set  
of eleven display pipes, \$9.00; 16-ft.  
lieblich gedeckt, twelve pipes, \$10.00; 4-ft.  
wald flöte, \$10.00; 2-ft. flautino, \$8.50;  
8-ft. manual bourdon, \$12.00; 8-ft. dul-  
ciana, capped bass, twelve pipes, \$9.00;  
4-ft. flute harmonic, \$6.00; 8-ft. melodia,  
\$15.00; 8-ft. stopped diapason, \$15.00; 8-  
ft. quintadena, \$15.00; 16-ft. open diapason,  
great, twelve pipes, \$25.00; 16-ft.  
pedal open diapason, wood, thirty pipes,  
\$40.00; 16-ft. tibia, ninety-seven pipes,  
\$48.00; 16-ft. pedal bourdon, thirty pipes,  
\$30.00. All pipes in good condition. Ad-  
dress C-7, THE DIAPASON.

FOR SALE—A TWO-H.P. BLOWER,  
with Century motor, single phase, \$70. A  
one-h.p. blower with Century motor, \$50.  
Nine sets of pipes, tracker organ, with  
motor and blower; no case and fronts;  
\$70 as is and \$110 packed and f.o.b. Cleve-  
land, Ohio. Conrad Preschley, 8501 Clark  
avenue, Cleveland, Ohio.

FOR SALE—TWO-MANUAL ROLL-  
top electro-pneumatic console and pedal;  
electro-pneumatic chests; reservoirs;  
tremolo; swell shades; harp, thirty-seven  
notes; chime action; xylophone, thirty-  
seven notes. Cheap. Address C-8, THE  
DIAPASON.

FOR SALE—TWO-MANUAL ESTEY  
electro-pneumatic new style organ with  
A.G.O. console. Completely electric. Used  
little over a year. Has ten sets reeds,  
with full complement of couplers. Price  
\$875. Address inquiries to C-9, THE  
DIAPASON.

FOR SALE—A NEW BOOK ON THE  
organ for organists, clergymen, etc. Less  
than 100 copies of "An Introduction to the  
Organ," by Leslie Leet, remain available  
to the public. For descriptive leaflet ad-  
dress E. S. Towne, Publisher's Representa-  
tive, Box 335, Cranford, N. J. [4.]

PIPE ORGANS

Yearly Maintenance Contracts

REBUILDING  
ADDITIONS  
REPAIRS  
TUNING

Courteous and Dependable

Pipe Organ Service  
by  
Factory Trained Experts

Chester A. Raymond  
Organ Builder  
176 Jefferson Rd. Princeton, N. J.  
Phone 935

ESTABLISHED 1898

GUTFLEISCH & SCHOPP

REED and FLUE PIPES  
ORGAN SUPPLIES

ALLIANCE, OHIO

We have been in business continuous-  
ly for forty-two years, and our reputation  
with our customers is our best recom-  
mendation and advertisement.

Organ builders who are not familiar  
with our work are respectfully requested  
to give us a trial order.

Mapleville Organ Supply Co.

Manufacturers of  
Consoles, Relays, Gang Switches, Harp  
and Chime Actions, Chests, Chest Pri-  
maries, Swell Engines, Re-leathering  
and Wiring.

Write for Catalogue and Prices

Mapleville - - - - - Md.

Quality Organ Pipes

Scientifically Scaled, Artistically Voiced.

Over 50 Years' Service to the Pipe Organ  
Industry. A trial order will convince.

JEROME B. MEYER & SONS, INC., Mfrs.  
MILWAUKEE, WISCONSIN



## RESPONSIBLE

**N**O quality in an organization is more inspiring to a prospective customer than that of responsibility. . . . It is a quality that far transcends, in practical value, the technical verbiage of contracts and agreements . . . The House of Pilcher is never satisfied with anything less than a thoroughly satisfactory product — never satisfied with anything less than a thoroughly satisfied customer. . . . Doubtless this sense of responsibility to an ideal accounts for the fact that the House of Pilcher has been in business for over one hundred and twenty years. . . . HENRY PILCHER'S SONS, Incorporated, General Offices, Louisville, Ky.

**PILCHER *Organs***

The superb tone and mechanical excellence of the present HALL ORGAN is the outcome of more than fifty years of steady progress under the care and able guidance of a single management.



## KIMBALL

announces the award of contracts to build three-manual organs for

**OAK STREET BAPTIST CHURCH  
BURLINGTON, IOWA**

and

**DUTCH REFORMED CHURCH  
MOORREESBURG, SOUTH AFRICA**

**W.W. KIMBALL Co.**

*Established 1857*

**ORGAN ARCHITECTS AND BUILDERS**

Kimball Hall, Chicago



